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THE ARDEN SHAKESPEARE
GENERAL EDITOR : W. J. CRAIG

THE MERRY WIVES OF WINDSOR

THE WORKS
OF
SHAKESPEARE

THE MERRY WIVES OF WINDSOR

EDITED BY

H. C. HART

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INTRODUCTION

THE *Merry Wives of Windsor* is invested with certain extraneous points of interest, more perhaps than attach themselves to any of Shakespeare's plays, as considered apart from their inherent merits. These peculiarities resolve themselves into two groups, which the present Introduction will deal with later on. They are, first, the traditional matter which has come down to us, as we believe, regarding not only the production of the play but also the actual personality of one of the characters; and, secondly, the picture the play gives us of country life, sports, and manners in England, which we have not elsewhere drawn for us with the same fulness by Shakespeare. The first group of these characteristics is mainly debatable and uncertain ground, unfortunately so, for the subject is of the utmost interest with regard to the author. For the second, those who run may read in the play itself.

Before going into these matters, let us study the sources of our text, and the date of the play's appearance. The text of the *Merry Wives* is that of the 1623 Folio. The three later Folios, reproductions of the first, require no further mention here. But we have another text, the Quarto edition of 1602, which was reprinted (Q 2) in

1619. There was also a quarto edition in 1630, Q 3 of the Cambridge edition of Shakespeare, which was a slightly modernised reprint from the Folio text of 1623.

The text of the 1602 Quarto has been reprinted by Griggs in facsimile with an admirable introduction by Mr. Daniel. It was previously reprinted with notes and introduction by Halliwell in 1842 for the Shakespeare Society, which edition is reproduced in Hazlitt's Shakespeare's Library, 1875 (volume the sixth).

The 1602 Quarto has also been reprinted by the Cambridge editors from Capell's copy, which differs in one or two places from Halliwell's reprint.

The title of this Quarto is as follows:—

"A Most pleasaunt and excellent conceited Comedie, of Syr *Iohn Falstaffe*, and the Merrie Wiues of *Windsor*. Entermixed with sundrie variable and pleasing humors, of Syr *Hugh* the Welch knight, Iustice *Shallow*, and his wise Cousin M. Slender. With the swaggering vaine of Auncient *Pistoll* and Corporall Nym. By *William Shakespeare*. As it hath been diuers times Acted by the right Honorable my Lord Chamberlaines seruants. Both before her Maiestie and elsewhere. LONDON Printed by T. C. for Arthur Iohnson, and are to be sold at his shop in Powles Church Yard, at the Signe of the Flower de Leuse and the Crowne: 1602." Dr. Farmer remarked that the error at "Syr *Hugh* the Welch knight" was "a proof that Shakespeare never superintended the publication of this play," which is very obviously true from other considerations.

As a preliminary to a notice of this text, the words of the editors of the Folio of 1623 must be insisted upon. They claim there to have collected and published the

works of their "friend and fellow" as he wrote them, with the "height of their care." They give their chief reason: "To the Great Variety of Readers . . . you were abused with diverse stolne and surreptitious copies, maim'd and deformed by the frauds and stealthes of injurious imposters, that expos'd them: euen those are now offered to your view cur'd and perfect of their limbes; and all the rest, absolute in their numbers, as he conceived them."

We may be certain that the 1602 Quarto of *Merry Wives* was largely in their minds when John Heminge and Henry Condell wrote those words. It is so "maimed and deformed" that the Cambridge editors state truly that collation cannot be attempted between its text and that of the Folio. Halliwell called it a "First Sketch," but he subsequently, in his *Outlines of the Life of Shakespeare*, altered that view and pronounced it to be a "very defective copy, one made up by some poetaster, with the aid of shorthand notes." Daniel says his "conviction is in favour of one common original for both versions" (Folio and Quarto). I believe the Folio may be accepted as the text of the play in its entirety, with the usual amount of press errors assumed and allowed for; and with also the painful possibility, the almost certainty, of corruptions due to actors' innovations or alterations. But the Quarto has been so tinkered and battered that it can mainly be made use of as a check to the text in doubtful passages, and even then, as a clue, not as an authority. If we consider the Folio as derived from another "original," it is not derived from it in the same unscrupulous fashion as the Quarto is, but is assuredly in the main identical with that original.

The earliest notice we have of *Merry Wives* is in the Stationers' Registers: "18 Jan. 1601–2, John Busby] An excellent and pleasant conceited commedie of Sir John Faulstof and the Merry Wyves of Windsor." And "Arth. Johnson] By assignment from John Busbye a book, An excellent and pleasant conceited comedie," etc. (as before). This John Busbye was concerned, as Collier pointed out, two years before, in the publication of the undoubtedly surreptitious and corrupt *Henry V.*

The date of the first appearance of the play is, for a series of reasons, placed at 1598. There is an entry, Anno 1605, in Cunningham's *Revells Booke* (p. 203, Shaks. Soc.): "By his Matis plaiers. The Sunday ffollowinge (Hallowas Day) A Play of the Merry Wiues of Winsor." But it is open to grave suspicion. See my Introduction to *Othello.*

Obviously the Quarto must be carefully studied, although it be corrupt. The question is, What value are we to attach to it as a text for the play? That can only be answered by such study, for there is no doubt, from the most cursory perusal, it is a spurious production. The fact that it is twenty years senior to the Folio must be remembered, and also that it appeared when *Merry Wives* was in the greatest popularity as a nearly new play. But how did such a variant from the true text arise? and how was it possible for even the most dishonest publisher to be successful in offering to the public for sale a text of a favourite play, which is cut down to about half or two-thirds of its correct dimensions? My reply to this is somewhat similar to what Mr. Daniel gives as to the origin of the Quarto; it is, in fact, almost identical, but I arrive at it

in a somewhat different manner. Wright has nearly the same view of the *Henry V.* quarto.

I believe there was a recognised and authorised shortened representation of the play in use, reduced from our Folio version, for special purposes, whether to convenience a smaller company, or for private representation, as, for example, for compression into reduced time after court revels or banquets. In order to effect this, certain blocks of the play would be omitted, but lines or pieces of these blocks would be retained in order to preserve the continuity of narrative and action. Possibly the shortened play was the one the public were more familiar with, which rendered the task of the surreptitious note-taker and purloiner the easier, and removed the stumbling-block of a deficiency in size. When the full play was to be acted, with a full company's strength, these temporarily excerpted portions would be reinserted in their proper place in the actors' copies; who would not, however, be always careful to expunge those passages which were already retained to sustain the thread of the play in its continuity. In this way I imagine certain confusions arose, and it was the endeavour to explain these confusions in the Folio that suggested, after much pondering, this view to me.

The most obvious confusions are those concerning the hours of the morning, or of the afternoon, mentioned in connection with Falstaff's meetings with Mrs. Ford in the last Scene of the Third Act. These can only be set right by the alteration of words in the text. This is not, happily, the province of an editor, for it is a complicated and unpleasant investigation. Mr. Daniel, in his paper "On the Durations of the Action of Shakespeare's Plays"

(*New Shaks. Soc. Trans.*, 1877–79), says it is impossible as the play now stands to arrange the times consistently. In the *Irving Shakespeare* the matter is thoroughly sifted also. For a stage representation, it is of imperative importance.

Since there has been undoubted garbling of our Folio text in these time-details, we are constrained to admit it may be possible elsewhere in it; but it is not to be supposed from this that the Folio text is in any degree open to suspicion; except in a very few cases and kinds of cases that may be insisted upon. Such are: (1) details of scenic representation, tantamount to stage-directions in some cases; (2) trifling alterations, or possibly serious ones, due to personal matters; and (3) ordinary typographical or publishers' mistakes, through their own errors or from faulty MSS., and the changes made to satisfy the Act against profanity in players.

I imagine we can sort our difficulties in the Folio text under the above headings, none of which invalidate its authority. There is, indeed, one kind of apparent corruption which could not be so dealt with, *i.e.* where we conceive certain lines to be wholly unworthy of Shakespeare. That is, of course, very often a matter of opinion; and it is a sort of criticism that it is dangerous to handle even with the longest possible pole. I have noticed, especially in the Fifth Act, certain lines that are so wretched here and there, that they may be assumed to have been foisted in by one or other of the actors from time to time, and got mixed up with the text. They are mere trifles, and we may thank the Folio editors and congratulate ourselves they are not much more serious. When Middleton wrote *The Mayor of Quinborough*, he spoke in very

violent language of "your new additions, they spoil all the plays that ever they come in." Heywood has a tirade against such malpractices, and more serious ones, in his *Rape of Lucrece*—"Address to Reader."

In the Fourth and Fifth Acts I think we can find evidences of the unexpunged bits of the shortened version. They amount to repetitions. It will be necessary here to refer occasionally to the Quarto text, but I am dealing entirely with that of the present edition, the Folio, which gave rise to these views quite independently.

In the last Scene of the Fourth Act, some thirty lines are devoted to prosaic details of the public shame to be inflicted upon Falstaff. This is Fenton's account to the Host, an official account, for he is at the bottom of the plot, and what he tells us is very nearly sufficient to enable us to understand all that takes place, including the mystification of Caius and Slender, by the colour device.

Previously to this, in the fourth Scene, about eighty lines (nearly the whole Scene) have been devoted, in proper dramatic and poetic fashion, to setting forth this plot, as it was first compounded, by the wives and their husbands, with an even more explicit account of the colour device. Here there is much repetition. A very few words would have sufficed to let audience or reader know, in the last Scene of this Act, that Fenton knew the plot, had taken the Host into his confidence, and was at the bottom of all the manipulation.

With these two movements the Quarto agrees, though the primary evolution of the plot takes up less than half the Folio's space; a grievous loss, and one of the many objectionable elisions in that text.

Here, I imagine, Fenton's account is possibly spurious, and was a substitution in the supposed shorter edition for subsequent matter; that it got into the Quarto through the pirate's lack of discrimination; and that on the publishing of the full text it was allowed to remain in its present needlessly expansive and unpoetical garb.

In the second and third Scenes of the Fifth Act we are told again the machinery by which Slender and Caius are to be deceived. These are brief passages, and the second is necessary as opening the final denouement. The Quarto dispenses entirely with these two Scenes, and certainly one does not miss them. It is true we lose the "mumbudget" episode. It is probable these formed no part of the shortened play, though undoubtedly they belong to the text. They elaborate the characterisation, and draw on the coming events. But we do not need to be told again about the sawpit.

Finally, we have all these minutiæ repeated not only in the stage-directions before and after the pinching dance, but also in the text itself of the fifth Scene, from line 200 to 220, colours and all, in detail, until even an ordinary reader must be surprised at his assumed denseness, while a student finds himself reverting backwards, over and over again, to look for the reasons thereof. And he only finds that he had already been fully informed.

The Quarto gives evidence here again of faulty condensation. Any one about to compress the Fifth Act would infallibly omit "mum" and "mumbudget." This the Quarto has done, but has let the words appear abruptly and unexpectedly at the close, the previous key (in v. ii.) being left out.

There is repetition again in the Folio in the wording at Falstaff's two escapes; the language used to Ford and that Ford uses on these two occasions (III. iii. 211–237 and IV. ii. 127–165) having several almost identical expressions; they are more than mere parallels, and act as comments upon one another. See my notes at IV. ii. 162 and 163. These dialogues are sufficiently distinct in the Quarto version. The two passages so nearly repeated in the Folio occur upon the first occasion in the Quarto but not upon the second. Probably the "acting" shorter version saw that they could be dispensed with, and in this case the pirate may have followed his original.

It is difficult sometimes to piece the two texts into any harmony side by side. It is difficult to grasp the events in one version, and then to turn to the other and unwind them there. Owing to the faultiness of the Quarto, it is in that case sometimes well-nigh impossible, but only in minor matters, however. How much more difficult is it to lay these discrepancies in any intelligible form before the reader who has only one text before him! In such a case the only proper method would be the cumbrous one of printing both texts side by side, passage for passage, and not separately, as is done by the Cambridge edition. I have endeavoured to meet this difficulty by placing in my notes the more important passages that are peculiar to the Quarto, or are very distinct therein, in juxtaposition with the corresponding words in the text. For it is absolutely necessary to study certain portions of the smaller text (and therefore the whole of it), on account of some vital differences it contains. The most important of these occur in two connected places dealing

with the horse-stealing episode, in IV. iii. and IV. v. 64–95. The Quarto throws a different light on this episode, which must be dealt with more fully by itself. The alteration of the word "garmombles" (a thin disguise for "Mumpellgart") to "cozen-germans" in the Folio was perhaps intentionally made to remove a personal allusion, either because it had lost its pith or because it was objected to. I am quite aware that some commentators will not admit this allusion though wholly unable to explain it away. Of that more presently; I believe in it.

A few more prominent peculiarities in the Quarto version must be referred to. It may give a general idea of its impossibility for purposes of detailed collation to refer again to the Fifth Act. The Quarto, at the beginning of that Act, reaches "Scene xviii.," which commences "This is the third time" (V. i. 2). In sixteen lines from that point the Quarto has arrived at "Do I speake like Horne the hunter, ha?" (V. v. 31). And from that point, at "Enter Sir Hugh," what the Folio takes about two hundred and fifty lines to develop, practically the last Scene, the Quarto disposes of in two-thirds of the number. The omission from the Quarto of the whole of the topical speech dealing with Windsor Castle and the Order of the Garter I believe to be significant, as though the complete play was adapted expressly for Windsor, and the shortened one for representation elsewhere. It is hard to avoid the feeling, though it is perhaps not capable of proof, that this play was written for and acted at Windsor itself. This presumption is somewhat heightened by the presence in the Quarto of half a dozen very inferior lines which replace the Windsor Castle speech,

and sound pure London. They would come in after Evans's speech about the housemaids (v. v. 58), and are an interrupted continuation of that speech in the Quarto—

> *Hu.* Where is Pead? go you and see where Brokers sleep,
> And Fox-eyed seriants with their mase,
> Go laie the Proctors in the street
> And pinch the lowsie seriants face:
> Spare none of these when they are a-bed,
> But such whose nose lookes blew and red.

These poor lines bring one back to the Poultry and the Counter-Gate. Not that the Windsor Castle speech is of any poetical merit. It is prose in verse, but in strict appropriateness.

At the very beginning of the play the Quarto omissions are equally, if not more, important. The second line there is the thirty-fourth in our text, so that not only Slender is here again compelled to hide his diminished head, but all the "Lucy" passages are lost; a very serious deficit in our interest in the play, but quite possibly a purposed omission in the supposed shorter version. It is probably personal, and certainly not necessary to the matter in hand. Here the abbreviation is made with some skill, showing a contrast to the supreme carelessness later on, as though the condensed version was more carefully obtained and followed. The motive here seems to be to cut Slender short. His "Cotsall" remarks are omitted. The deer-stealing remarks are retained, as are also the incidents connected with the robbery of Slender's purse, which form part of the events of the play. With regard to Slender, the whirligig of time brings in its revenges, and modern criticism regards "this very potent piece of imbecility" as the best character in the play.

On the other hand, the Host in the Quarto receives his full allowance of space. He is but slightly curtailed in any place from his proper position in the Folio, so that he is even more in evidence, comparatively, in the Quarto. He was undoubtedly a most popular character. Caius and Evans receive their due attention in the Quarto, but Quickly is greatly cut down, not merely by omitted speeches, but by mutilated speeches which are more significant.

The Wives are treated with scant respect in the Quarto, and are shortened beyond their proportions. Fenton is so unceremoniously dealt with that he comes in once out of his proper order in the play (I. iv.), and in the Fifth Act he is made of even less interest than in the Folio, where, for Anne's sake, we would like to know him better. Falstaff's speeches are all more or less cut up, but he has his full proportionate share.

One result of this treatment is that we have in the Quarto the unusually numerous gallery of actors that the full play presents, but in a much reduced space. This reduction of limits confuses and crowds the characters, and makes the play seem there much more involved than it really is. Had we no Folio text, the Quarto would be indeed a heart-breaking study.

One feels sorry for this poor little debased Quarto. It gets nothing but abuse, or else the most austere criticism. Nevertheless the bulk of it is surely Shakespeare's. The Folio "passes it strangely by and scarcely greets it." But the Quarto may "ensconce itself within the knowledge of its own deserts," for it is of very material interest and assistance in several passages and word-difficulties which are dealt with in my notes. Before dismissing it, I will

call attention to some of these, premising that, wherever a passage has received assistance in my text (that of the Folio) from the Quarto, the words so introduced have been marked off with brackets, as is done by the Cambridge editors. This has been done in three cases: at the words "for missing your meetings and appointments" (III. i. 91), at "Give me thy hand, terrestrial; so" (III. i. 107), and at "to say my prayers" (IV. v. 106). In these particular instances we are to suppose these words have accidentally dropped out of the Folio text, and we supply them from the Quarto. The Cambridge editors regard them as absolutely essential. The middle one of these three is, in my opinion, the only one that is "absolutely essential," but the others are a very helpful improvement, which might be said of several passages inserted by former editors from the Quarto, not, however, by any means so emphatically. In most of those other cases the insertion is merely the personal option of one or other editor, which is a depreciation of the value of the Folio, and a licence to be steadily opposed. A few of these desirable passages may be set down here, for the others I must refer to my notes, as also for remarks upon those quoted here.

After line 129 (I. i.) the Quarto has, "They carried mee to the Tauerne and made mee drunke, and afterward picked my pocket." This may be regarded as an omission.

At I. i. 294, the Quarto would read, "I cannot abide the smell of hot meate Nere since I broke my shin. Ile tell you how it came By my troth. A Fencer and I plaied three venies For a dish of stewed prunes, and I with my ward Defending my head, he hot my shin." This is a more intelligible fencing metaphor, but the Folio makes

Slender appear, as is intended, a greater fool. Moreover, it is in proper harmony with the passado and stockado fencing terms that the correct version jeers at. Decidedly corrupted for simplicity and brevity's sake.

At I. ii. 11, after "pray you," Sir Hugh says in the Quarto, "I must not be absent at the grace. I will go make an end," etc. This perhaps belongs correctly to the text.

At I. iii. 25, after "wield," Nym's speech is, "His minde is not heroick: is not the humour conceited?" This remark supplements and explains that in the Folio.

At I. iii. 98, Nym says, "operations in my head" in the Quarto. Pope considered the words "in my head" had been erroneously omitted.

At II. i. 71, Mrs. Page says in the Quarto, "O most notorious villaine! Why what a bladder of iniquitie is this." Falstaff elsewhere compares himself to a bladder in *1 Henry IV.*

At II. i. 112, after "wife," the Quarto has, "When Pistoll lies do this," a continuation of Pistol's speech. Pistol makes this remark in *2 Henry IV.* This, as well as the last, may be actors' insertions familiar with the dialogues of the earlier plays in the series.

At II. i. 181, Page says in the Quarto, "And for the knight, perhaps He hath spoke merrily, as the fashion of fat men Are." This remark is quite characteristic of Page's agreeable character, and is itself worthy of a place.

At II. ii. 2 in the Quarto, Pistol's words are, "I will retort the sum in equipage." Though not in the Folio text, these words are not merely of archaic interest. They are, I think, undoubtedly part of Pistol's speech as Shakespeare wrote it; whether altered or omitted, and where, it is impossible to speculate. For some remarkable dis-

crepancies between Pistol's final disappearance from the play in the Quarto and Folio texts, see notes at II. ii. 32 and 144. And see below, where Pistol's position is considered with regard to Mrs. Quickly.

From about this point the Quarto seems to become more hastily compressed, and the difficulties are very often those of the inextricable tangle of times of the meetings. The divergence between the two texts increases, the omissions in the Quarto are more serious, and the replacements more widespread and deleterious. In general terms I have noticed the larger anomalies already; the details cannot be dealt with seriatim without parallel texts. The above quotations are sufficient to show that the Quarto text needs careful study. An exact comparative analysis would take up a deal of space, but it is most interesting. There is, indeed, need of self-restraint to resist the insertion of some of the above passages, in addition to those necessary ones already included. Nothing but an unswerving reverence for the Folio text enables one to withstand the temptation—a reverence that did not belong to the early commentators.

For further variations of interest, I must refer to my notes. See especially IV. v. 82, where I claim to have discovered the only Welsh passage yet found in Shakespeare! Two verbal differences must be referred to, however, of a different nature.

In I. i. 113, where the Folio reads "king," the Quarto has "council." This apparent reference to James is explained by Mr. Daniel as being neutralised by the "time of the play being laid in the reign of Henry IV.," which has, I think, a very distant bearing on the point. But he also

refers[1] to the constant reference by Shallow to appeals to the "council," and that seems to me sufficient to prevent us from being in any way bound to believe it is an alteration in the Folio made to suit a later date in the reign of King James—as some have argued. Upon the same grounds (Henry IV. *temp.*) the editor of the Quarto attaches no importance to the words "king's English" (I. iv. 6), which have been again advanced in favour of a late date. As the passage there seems to be a direct echo from Nashe, who has it "Queen's English," the word may have been varied to "king" by the later editors of the Folio text. See my note at the passage. In proverbs relating to "king" or "queen," it is a mere accident, however, whether the word be altered or not to suit an existing monarch.

The Quarto text has now received its meed of attention. References to it will of necessity occur from time to time in this Introduction; but for the text itself, and its perplexing vagaries, the reader must refer to the facsimile by Griggs with Daniel's valuable introduction. Mr. Daniel points out a couple of omissions in the Quarto, leaving the sense unintelligible, which can be supplied from the Folio, showing its undoubted seniority, which is palpable in many places. Both Mr. Daniel's instances relate to Simple.

The text of the present edition is emphatically that of the Folio. The Quarto only appears in it upon sufferance, fenced in, in the three places referred to, by brackets. And were it not for the weight of authorities against me, I should relegate those three sentences to the footnotes, and accept their assistance to intelligibility in that fashion as elsewhere throughout the play.

I have felt able to follow the Folio more closely, however, than any previous editor has done, in several places. Simply because after mature consideration I concluded that the Folio was right, and that the supposed emendations of the early commentators were wrong. For this I take credit, and hope to convince other Shakespearian scholars. One by one, those old Theobaldian "lunes" are bound to disappear and become ghosts, in this as in others of Shakespeare's plays. At first I felt disposed, indeed, to make considerable use of the Quarto, more so than I even dare to think of now. Gradually that view died. The slow poison of the debased text killed it. It was not so easy to dispense with the other variations (I incline to call them corruptions) from the Folio, but I hope I can disprove their merits in the following cases, the discussion upon which is noticed here in order to direct attention to them. They are all debatable ground.

I restore the Folio reading in the following passages. I give the Folio first, that of the Globe edition alongside. The instances are not to be taken as of equal importance. Some are trifling. Some are not. Nor are the proofs equally conclusive in all cases.

FOLIO.	GLOBE.
GOT'S Lords, and his Ladies (I. i. 243).	GOTS lords and his ladies !
and to her Boy say I (I. iii. 61).	and "To her, boy," say I.
precisian (II. i. 5).	physician.
hundred Psalms (II. i. 60).	Hundredth Psalm.
too-too (II. ii. 261).	too too.
cried game (II. iii. 90).	Cried I aim.
lines (IV. ii. 22).	lunes.

It is a considerable wrench to get rid of the firmly estab-

lished, wholly unauthorised "lunes." So much has it become a part of the text that it is freely quoted as if genuine. As, for example, by Johnson, *Letter to Mrs. Thrale*, 1778 (Nov. 14): "My master is in his old lunes and so am I."

brib'd buck (v. v. 27).	bribe buck.

In those last two readings I have the support of the *New English Dictionary*.

In one reading alone I venture upon an original correction. At v. iii. 13 the Folio reads, "the Welsh devil Herne?"—an undoubted misprint. I prefer to correct it by omitting "Herne," and reading "Welsh devil?" than by inserting "Hugh" in place of "Herne." It seems to be a less violent alteration, and an easier misprint to have made.

One reading I would like to make, but it is better to put it forward tentatively in the first instance, and let it sink or swim. For "Pheezar" (I. iii. 10), I feel sure we should read "Vizier." And I think it is very probable "An-heires" (II. i. 224) stands for "Amirs," or "Amyras," as it is spelt in Harrison's *England*. I think, for several reasons to be found at the passage, it is a preferable conjecture to Theobald's "mynheers." It may yet be accepted as correct, though its unfamiliarity makes it objectionable at first. "Vizier" helps us on the way, and in it I firmly believe.

In two places I imagine the Folio has suffered authorised change, if not more. These two places are referred to in this Introduction at the notice of Mrs. Quickly, and at the Caius and Evans plot.

I find there is a considerable quantity of ground to be

gone over in this Introduction. I propose to take the subjects in the following order. Enough has been said about the text.

1. The Falstaff-in-love, and the play-to-order tradition.

2. The Lucy and deer-stealing tradition.

3. Date of appearance of *Merry Wives*; and connection with *Henry IV.* and *V.* cycle.

4. Date of tale or events of the play, as connected with the Mumpellgart episode, and the stealing of the Host's horses.

5. Season during which the play appeared; and notice of the country life depicted in it, birding, etc.

6. Old woman, Prat, of Brainford.

7. Topography: Deanery, Frogmore, etc.

8. Characters in play.

9. Plots in the play, especially the horse-stealing plot and "Mine Host."

10. Sources of story.

11. Plays, etc., illustrative of *Merry Wives*, both earlier and later.

12. Criticisms of Johnson, Hazlitt, and others.

(1) Johnson says (at the close of this play in Steevens' Shakespeare) "there is a tradition preserved by Mr. Rowe (*Life of Shakespeare*, 1709, pp. 8, 9) that it was written at the command of Queen Elizabeth, who was so delighted with the character of Falstaff, that she wished it to be diffused through more plays; but suspecting that it might pall by continued uniformity, directed the poet to diversify his manner by showing him in love." Johnson's views with regard to the effect of this "order" upon the character of Falstaff will be referred to again.

This is not the earliest notice of the tradition, but it is the fullest, although the earlier one gives one detail which tradition itself probably supplied. This earlier notice is given at length in Mr. Halliwell's Introduction to his 1842 edition of the Quarto, from a long dedicatory epistle to a play by John Dennis, called *The Comical Gallant*, published in 1702, which is a wretched attempt at an improvement of the *Merry Wives*. Dennis gives his reasons for perpetrating this audacity. "First, I knew very well that it had pleased one of the greatest queens that ever was in the world. . . . This comedy was written at her command, and by her direction, and she was so eager to see it acted, that she commanded it to be finished in fourteen days; and was afterwards, as tradition tells us, very well pleased at the representation."

In 1710 Gildon published *Remarks on the Plays of Shakespeare* in the supplemental volume to Rowe's Shakespeare. He says: "The fairies in the fifth act make a handsome compliment to the queen, in her palace of Windsor, who had obliged him to write a play of Sir John Falstaff in love, and which I am very well assured he performed in a fortnight; a prodigious thing, when all is so well contrived, and carried on without the least confusion."

These are very circumstantial details, dating back to a period that brings us two-thirds of the way back to the appearance of the play. They were accepted without any suggestion of incredulity, as well-known and admitted facts, two centuries ago, when Shakespeare was a fresh memory, capable of being spoken of by eye-witnesses to living men. They are very good evidence, not sufficient perhaps to upset

a title, but quite incapable of rejection. We need not place too much stress on the actual fortnight, but I take that to mean that Shakespeare was commanded to have a play ready for a certain occasion, or period of festivities, which gave him about a fortnight, or some short space of time, wherein to produce it. Tradition would probably lay a finger on that datum. What that occasion was we have yet to learn. The natural assumption would be that it was some function about to be held at Windsor. I believe, however, we have no record of a court being held there in 1598. See (3) on this point.

From this tradition one important fact emerges, that the position of the play is after the appearance of *Henry IV.*, and before that of *Henry V.*, when we see the death of Falstaff. I merely refer here to that as an obvious inference, to my mind, because, since it is disputed by some editors, it must be dealt with more fully presently. Let us see if we can extract anything else out of this interesting tradition. We can follow Johnson, if we like, in finding the unsuitability of the superimposed condition to Falstaff the cause of the deterioration in his "former power of entertainment." But I am not prepared to agree with that offhand. We can make allowance for a lack of serious effort, or outbursts of poetry, such as we expected from the author, by the haste and by the unwelcome restraint in subject as well as time—which conditions might be offered also in mitigation of what seem to be errors due to such haste, in the time-difficulties. But perhaps that is laying too heavy a strain upon the least solid portion of the traditional structure. Certainly if we were to have Falstaff again in a new and unnatural rôle, he was bound to suffer

loss amounting to ruin of his former self. So much for Rowe's words.

From Dennis we learn that the play was a favourite with Queen Elizabeth. That part of the tradition is of the sort (the earliest part also) that must be true. That is a welcome and important fact. But that the Queen's eagerness to see it was the reason that she gave exactly a fortnight for its production, neither more nor less, is improbable in the last degree.

From Gildon's words in 1710 it might be gathered that he believed the play to have been performed for the Queen in her palace at Windsor. But he may only mean that the scene was laid there. I incline to think he meant the former. But it is very noticeable here, that that part of the tradition must refer to the full Folio text, not to the private 1602 Quarto. I have already pointed out that the fairy's speech to the Queen at Windsor is replaced in the Quarto by some wretched lines, more suitable for a London stage. So that the play that was produced for the Queen, and that she was so pleased with, was not the wretched Quarto version, but our Folio text. This is highly important.

Malone says that the information given above by Dennis came, it is probable, "from Dryden, who, from his intimacy with Sir William Davenant, had an opportunity of learning many particulars concerning our author."

(2) The *Merry Wives* is invested with a very special interest, since it is believed to contain allusions to circumstances in the life of the dramatist. They are perhaps the only personal allusions, referring to events in his career, that Shakespeare has made in his plays, that are capable of

explanation and corroboration from other sources. The subject belongs to the biography of the poet, and forms a considerable portion of the ground there traversed. A very ample consideration of it will be found in the article "Shakespeare," in the ninth edition of the *Ency. Brit.* The writer of that article accepts the position that Justice Shallow, not only in this play, but in *2 Henry IV.*, is Sir Thomas Lucy of Charlecote, the owner of the coat of arms containing the heraldic luces, referred to at the commencement of *Merry Wives.* The tradition is supplied in the first instance by Rowe, Shakespeare's earliest biographer. Rowe says (1709): "He had, by a misfortune common enough to young fellows, fallen into ill company, and, among them, some that made a frequent practice of deer-stealing, engaged him with them more than once in robbing a park that belonged to Sir Thomas Lucy of Charlecote, near Stratford. For this he was prosecuted by that gentleman, as he thought, somewhat too severely." Rowe goes on to say that he (Shakespeare) made a ballad upon Lucy, which is lost, and that further prosecution obliged him to shelter himself in London. Independent testimony of these occurrences comes from Archdeacon Davies of Gloucestershire, late in the seventeenth century, who embellishes them with "frequent whippings," and other probably imaginary details.

Rowe's story, in some of its particulars with regard to the park from whence the deer were said to be stolen, is demonstrably incorrect; but it is almost certain that the tradition is founded upon fact. This is Dowden's view, and Sidney Lee speaks of "the incident revealed by the tradition." "The substantial facts in the story are" (says

the writer in *Ency. Brit.*) "that Shakespeare in his youth was fond of woodland sport, and that in one of his hunting adventures he came into collision with one of Sir Thomas Lucy's keepers, and fell under the severe ban of that local potentate," who is described as combining "aristocratic pride and narrowness with the harshness and severity of the Puritan temper." The writer of this article has imported a tinge of personal bitterness into the matter which certainly formed no part of Shakespeare's method. Sidney Lee assigns the poaching episode to about the year 1585.

For the allusions to the deer-stealing episode, and to the coat of arms containing the luces, see the first scene of the play, and my notes, where further information about the Lucy family is given.

The whole position is a very curious one, and in spite of all that has been written, there is more to be said. If we had no tradition, what should we make of the coat of arms passage? It would be utterly unmeaning. On the other hand, if we had not that passage, I doubt if any one so inclined could be prevented from rejecting the whole tradition. I do not think any one *should* be so inclined, for it would be very uncivil to Rowe, to Dennis, and to Archdeacon Davies. The probability of the truth of the tradition, however, appears to me to hinge upon the passages in *Merry Wives*. The character of Sir Thomas Lucy, an important public man, is well known, and neither it nor his personal history bears the smallest resemblance to those of Justice Shallow in *2 Henry IV*. To make the latter the original of Justice Shallow, as many commentators endeavour to do, is an impossibility. As Mr. Daniel says, "there is no recognisable likeness between them." On the other hand, it

is equally impossible to dissociate Lucy from the luce and deer-stealing episodes in *Merry Wives* once we are supplied with the tradition. My view is that Shakespeare upon receiving the command to exhibit Falstaff in love (with possibly a suggestion of his reformation thrown in) transported all his machinery down to Windsor, as a pleasing scene to the Queen, perhaps also a suggested one, for the play. The country surroundings are developed. Windsor Forest and its legends are made use of, and the dramatist recalls his own bitter experiences in that kind. The opportunity is too good to be lost, and he pays back an old grudge in a most good-humoured way, upon Sir Thomas Lucy. Shallow is merely the weapon used for this passing gibe, which is hardly even malicious, but was very likely unpalatable. After it is over we go back to our old friend, the foolish justice, and that is all about it. There is nothing personal probably in Justice Shallow, except this episode. He represents in *Henry IV.* a vain, empty-headed, self-sufficient man, inordinately proud of his judicial importance. It is quite possible such men may still be found, but they were certainly to be met with in Shakespeare's time. They represent a class in dramatic literature, just as Dogberry represents the silliness of the lower grade of the representatives of law and order. Plenty of these could be named, and when Ben Jonson represents his "wise justice of the peace meditant" in *Bartholomew Fair* he indulged in similar character-drawing. The corrupt judge of an earlier date was a more serious matter.

I should not have dwelt upon this, were it not for an article in the *Fortnightly Review* (February 1903) to which Dr. Dowden kindly drew my attention. It is written by

one who has evidently an intimate knowledge of the Lucy family side of the question, to disprove and repel the connection between Sir Thomas and Justice Shallow. The views of the writer are in a large measure undoubtedly true, but there is no new fact advanced that has any bearing upon the question of the identity of Justice Shallow as he appears at Windsor (*circa* 1598) with Lucy. Observe that Shallow in *Merry Wives* is important, largely because of his former history, and on account of this opening Lucy episode—otherwise he is a kindly, inoffensive old man. The writer, however, lays stress upon one or two points, basing the argument upon them indeed, when endeavouring to remove Sir Thomas from the scene, which must be held to be erroneous. It is conceded by every one that Shakespeare would not have indulged in this satire were the object of it dead, as Sir Thomas Lucy was in 1600. Therefore, the writer says, because the allusions to the luces do not appear in the Quarto of 1602, Shakespeare cannot have meant to refer to him, since these allusions appear for the first time in the *later* Folio, and supposes them to be a later insertion, referring to I know not what. But the omission of anything from that imperfect text, especially when a block is wholly omitted with no replacement, is of no sufficient moment to argue upon. The Folio text is the only one that can be used for such a purpose, and it is the parent text of the illegitimate Quarto. There is much of interest in the article with reference to Justice Shallow, and had I ever intended to identify him of *Henry IV.* with the knight of Charlecote, it would have probably shaken my opinion. One final remark, however, occurs to me, which the writer does not make. May

not the luce and louse episode have been purposely omitted from the Quarto, that is to say, from the enactment of the play from which the Quarto was pirated, *on account of the recent death of the person to whom it was known to relate?* If there is any weight to be attached to the circumstance, I imagine that is the way the argument works out, and it is, if anything, a proof the passage did refer to him. The almost exactly suitable date strengthens that view. Another odd coincidence occurs to me, to which Ritson would have perhaps attached weight (but I do not). When Shallow says (III. i. 56), "I have lived four score years and upward," Ritson believed, from our knowledge of Shallow in *2 Henry IV.*, that this should read, "three score year and upwards." And I now learn that the age of Sir Thomas Lucy in 1598 was 66! See Ritson's note in Steevens' Shakespeare, where he shows that Shallow should be somewhere about this age at the end of *2 Henry IV.*

Shakespeare made use of Shallow as a stalking-horse, from behind which he aims a dart at Lucy, a successful one, since it seems to rankle still, but if my view be taken, it was innocuous—stinging perhaps, but barbless. But the stalking-horse is not necessarily identified with Lucy, and this is where the view held by so many critics seems to be erroneous, and to throw the whole matter into difficulties. When the dramatists poke fun at Lyly's *Euphues* (see an example quoted in note at "polecat," IV. i.) or at Kyd's *Spanish Tragedy*, they do not identify the speakers with Lyly or with Kyd. The practice was a common one, and does not in the least involve the necessity of a whole personage, like Dekker's Horace (*i.e.* Ben Jonson), being pilloried upon the stage.

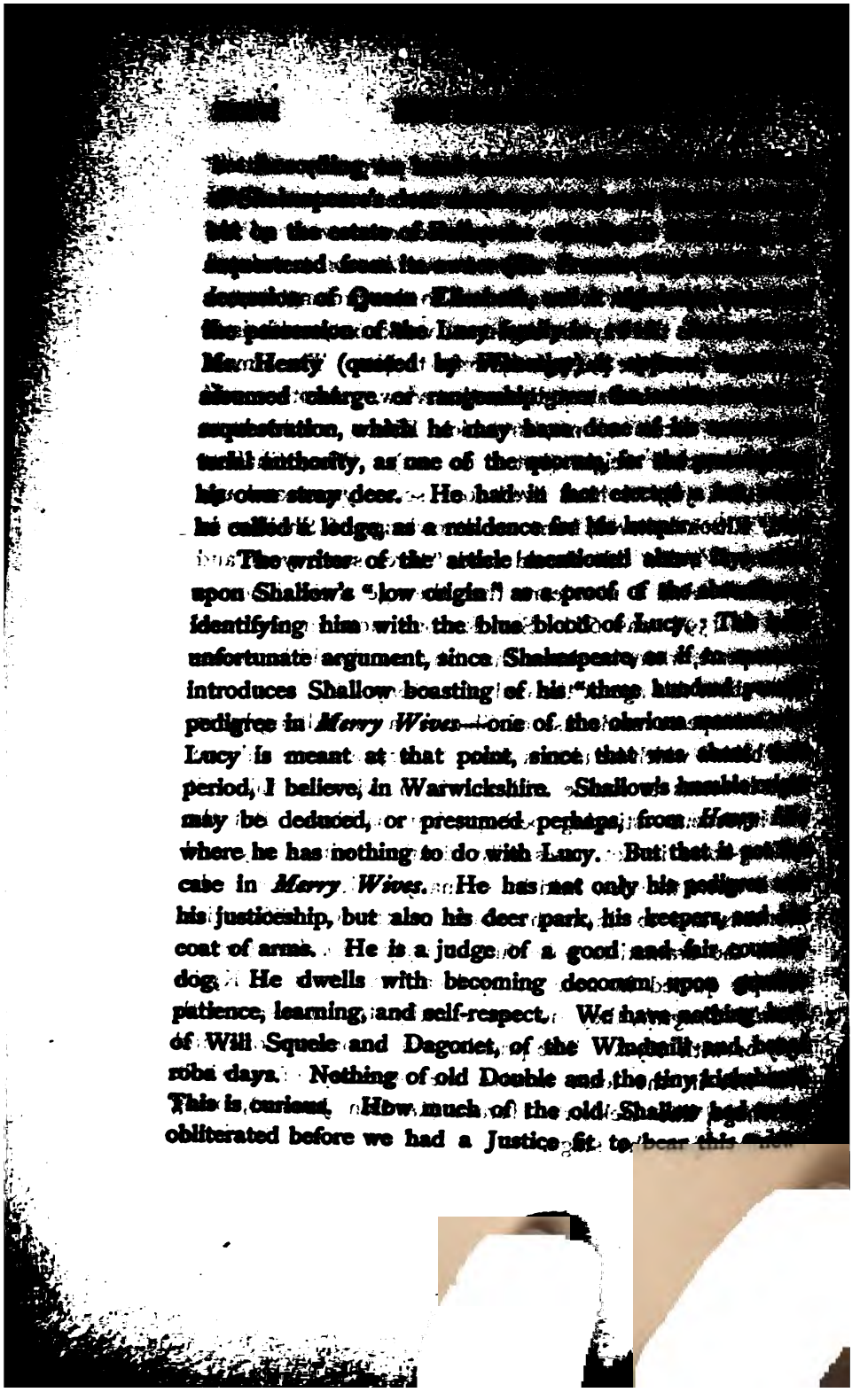
According to local tradition, Wheatley says the scene of Shakespeare's deer adventure was not in Charlecote Park, but on the estate of Fulbrooke adjoining. This estate was sequestered from its owner (Sir Francis Englefield) on the accession of Queen Elizabeth, and it ultimately came into the possession of the Lucy family in 1618. According to Mr. Henty (quoted by Wheatley) it appears that Lucy assumed charge or rangership over the estate, during its sequestration, which he may have done of his own magisterial authority, as one of the quorum, for the protection of his own stray deer. He had in fact erected a hut, which he called a lodge, as a residence for his keeper.

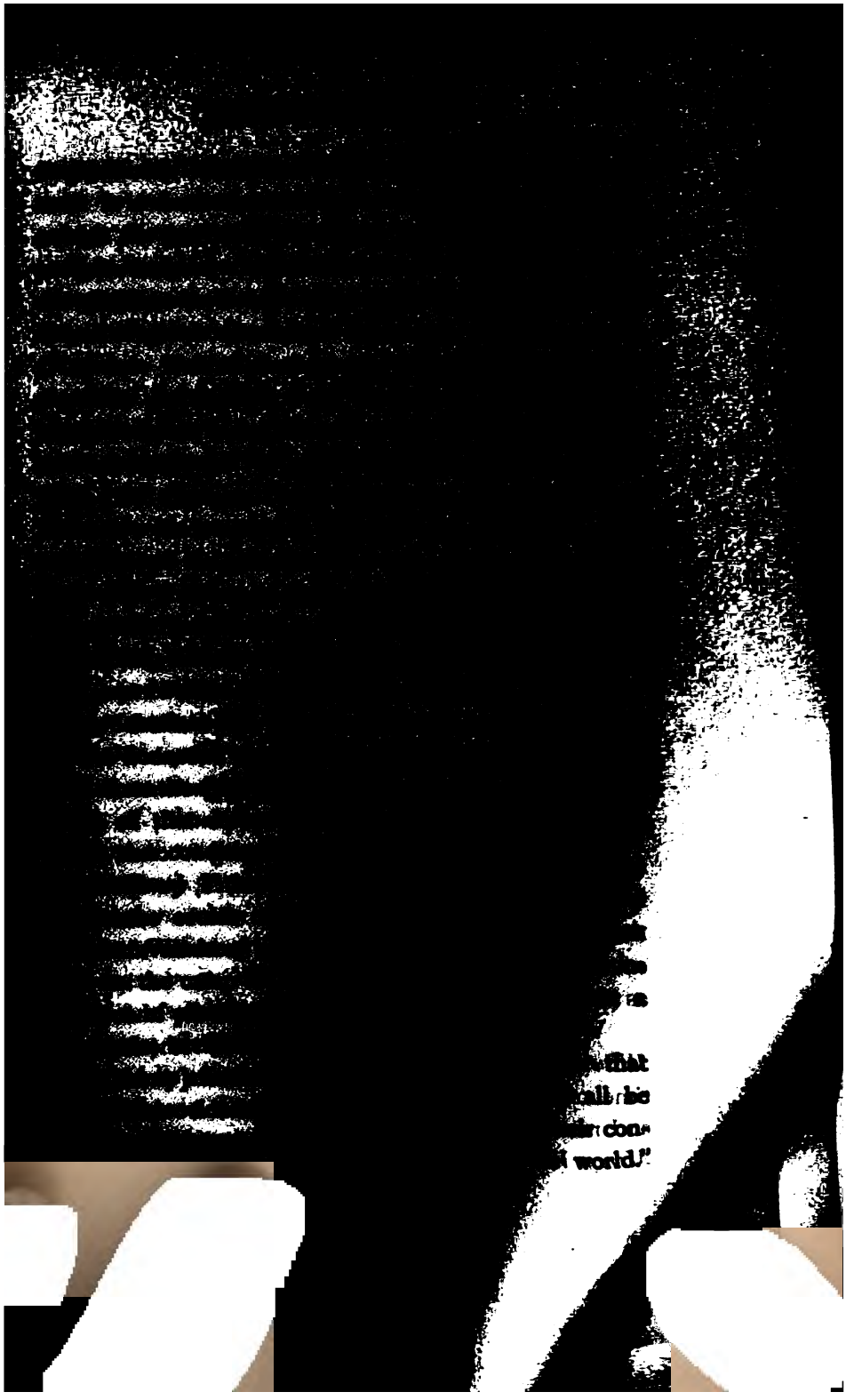
The writer of the article mentioned above lays stress upon Shallow's "low origin" as a proof of the absurdity of identifying him with the blue blood of Lucy. This is an unfortunate argument, since Shakespeare, as if to meet it, introduces Shallow boasting of his "three hundred years'" pedigree in *Merry Wives*—one of the obvious reasons why Lucy is meant at that point, since that was about their period, I believe, in Warwickshire. Shallow's humble origin may be deduced, or presumed perhaps, from *Henry IV.*, where he has nothing to do with Lucy. But that is not the case in *Merry Wives*. He has not only his pedigree and his justiceship, but also his deer park, his keepers, and his coat of arms. He is a judge of a good and fair coursing dog. He dwells with becoming decorum upon gravity, patience, learning, and self-respect. We have nothing here of Will Squele and Dagonet, of the Windmill and bona-roba days. Nothing of old Double and the tiny kickshaws. This is curious. How much of the old Shallow had to be obliterated before we had a Justice fit to bear this "new-

made honour" that "doth forget men's names." And the result is a flawless nonentity, vain enough and decorous enough for the "duke de Jaminy" himself.

(3) Accepting the tradition about the composition of *Merry Wives* for the purpose of bringing Falstaff out again, and in love, it is necessary to place this play after *Henry IV.*, when Falstaff had arrived at the zenith of his popularity. It seems to me an almost equally rational supposition that *Merry Wives* appeared, whether ordered or not, before *Henry V.*, where the Hostess tells us of his death. In that play Pistol is disposed of also—he could never show his face again—and Bardolph and Nym apparently come to the gallows. The latter we meet with first in the *Merry Wives*, as a part of its parallelism with *Every Man in his Humour*, Nym being a creation for the purpose of ridiculing the use of the word "humour." At the close of *Henry IV.* Shakespeare promised his audience that he would "continue the story with Sir John in it." This he has not done, and the reason may probably be found in the order from the Queen, which amounted indeed to a modification of that intention, for she welcomed the idea, and added the condition already mentioned. No doubt the plan of *Henry V.* was already formed, and perhaps the play was in the course of preparation; but Falstaff was taken down to Windsor, instead of across to France, where, indeed, in the camp at Agincourt, he would have been not a little out of place.

Again, at the close of *Henry IV.*, we are told that "He [Henry] hath intent his wonted followers shall all be very well provided for; But all are banish'd till their conversations Appear more wise and modest to the world."





We may harmonise this with the idea of their being in Windsor, under direct supervision of the court. And as Falstaff's earthly part passes away in *Henry V.*, so does much of his early wit seem to die a natural death at Windsor. Moreover, there are signs too, strangely unnatural portents they are, of this attempt at conversion on the part of Falstaff at Windsor. Mrs. Ford says (II. i.), "he would not swear; and gave such orderly and well-behaved reproof to all uncomeliness," that she was imposed upon. And Falstaff himself talks of "the guiltiness of his mind" (V. v.) in a very suspicious manner. Both these passages seem like afterthoughts, due to the nearly overlooked fact that Falstaff is a "reformed character" at Windsor. That is to say, he has to pretend to be so, or his stipend may be withheld. Falstaff himself does not allow us to forget his former career. At the close of *Henry IV.*, almost his last words are, after his banishment is announced, "this that you heard was but a colour." He is cherishing the hope of his speedy recall in *Merry Wives.* Ford (as Brook) accepts him as one of great influence at court, "of great admittance, authentic in your place"; he speaks to Mrs. Ford in the terms of one belonging to court (in III. iii.); and after he is cudgelled for a witch, he speaks (in IV. v.) of how the news of his disgrace will be received at court—"they will whip me with their fine wits till I were as crestfallen as a dried pear."

We thus arrive at the date of 1598 for the *Merry Wives'* first appearance. Its connection with the historical time of *Henry IV.* is practically torn asunder or set aside, and need scarcely be considered. It cannot be denied that *Merry Wives* falls below the high standard of excellence

arrived at by Shakespeare in this portion of his career. In reply to that there is nothing to urge except haste, and perhaps distaste in the production. His plans were upset, and he obeyed his injunctions unwillingly. He yielded to necessity, working in trammels, and throwing no soul into the unwelcome task. Nevertheless he knew how to please, and did it.

Twice the *Henry IV.* cycle of plays is vividly, even violently, recalled in *Merry Wives* (I mean the historical period of that cycle, not of course the reissued characters): once when Page says (III. ii. 73) of Fenton, "he knows too much," . . . "he kept company with the wild prince and Poins"; and in the Quarto there is a passage in the last scene (possibly omitted from the Folio by accident), "Ile lay my life the mad Prince of Wales Is stealing his fathers Deare." The last passage is in itself a proof that *Merry Wives* antedated *Henry V.*, when the mad prince became the king. Mr. Daniel is sceptical about the "traditions," and I differ with him in several other points, as in this of the date, which he places after *Henry V.* In spite, however, of these two allusions, our play is Windsor, and Windsor life, in the last decade of the sixteenth century. It was customary to produce plays at Windsor when the court lay there. In Nichol's *Progresses* we find that Queen Elizabeth had masques and tournaments at Windsor Castle in January 1593. And there are several entries in Cunningham's *Accounts of the Revels at Court* (Shaks. Soc., 1842) that bear upon this. One is "Payde . . . at Windsor the ij of Januarye 1569 To Richarde Ferrante [Scolemaster] to the childeren of Wyndsor by way of [her Maits reward] for presentinge a

playe before her highnes this Christmas" (p. xxviii). This schoolmaster, with the children of Windsor, at once recalls Evans and his Windsor fairies, who were undoubtedly children. And these children of Windsor were so well skilled, that her Majesty had them up to London: "Quint ffabi ['Four Sons of Fabius'] playd by the children of Wyñsor ffor Mr. ffarrant on Twelfe daye at nighte lykewise at Whitehall" (1574). So that the materials for producing a Windsor play, children and all, were ready to her Majesty's hand. And in the same volume, at p. 77, occurs the even more explicit item: "Attending and setting foorth of Sundry Kynd(s) of Apparell propertyes (and) ffurnyture for the Italian Players that ffollowed the progresse and made pastyme fyrst at Wynsor and afterward(s) at Reading." And p. 80: "hier of iij devells cotes and head(s) (and) one olde mannes fries cote for the Italian players at Wynsor." They also hired a scythe for Saturn. These entries belong to 1574. And in 1578 the children of Windsor have a play on the 6th January (p. 110). Other points that bear upon this are noticed in the next section. See also Gildon's words above, in 1710.

In Cunningham's *Revels*, again, at p. 176 (1581), there is mentioned, "A Comodie or Morrall devised on a game of the Cards shewed on St. Stephen's daie at night before her Matie at Wyndsor Enacted by the Children of her Ma^tes^ Chappell"; and at p. 181, showing what a hurry she sometimes was in for a play, there is an entry: "For Horshire from Wyndesor to London in poste, and back agayne for my Lord Chamberleynes men."

(4) The next point I propose to consider is also of a doubtful and difficult nature, the incident called by Mr.

Daniel "this Mumpellgart business." The name will serve very well.

This occurrence was brought forward by Charles Knight, in 1840, to explain the references to the German visitors to the Garter, the Duke "*de jaminie*," the horse-stealing, and the "cosen-garmombles" of the Quarto. How far the explanation to be offered is sufficient must be considered. It certainly goes some way, and no other of any sort has been offered for what has all the appearance of referring to some events well known at the time. Halliwell believed so fully in Knight's suggestion, that he based an argument for an earlier date for the play upon it, and all the commentators appear to agree that the view has "something in it."

In the year 1592 Count Mumpellgart, who became Duke of Wurtemberg in 1593, visited this country. He remained a month in England, visiting the Queen at Reading, and was a highly honoured guest. He was there from 17th to 19th of August. From thence he went to Windsor, where he stayed till the 21st. He was shown the "royal castle" by "an old distinguished English lord" (I quote from Rye's *England as seen by Foreigners*, 1865), and had some deer-shooting in the parks there. He was presented with three stags. He cut his name in the lead upon the highest tower of Windsor Castle. He was shown everything, including Eton College, "wherein however there was nothing particular to be seen." He had a second day with the Windsor deer on leaving, which he called "glorious sport" (Rye trans.). On his way from London to Reading, whither he went in a coach despatched by her Majesty for him, he passed through Hounslow, sleeping a night at

Maidenhead. Subsequently to his Windsor visit he was entertained at the Oxford and Cambridge Universities as well as several private residences. He was a pompous man, and travelled with a retinue in black velvet. He very nearly had a highway-robbery adventure at Gad's Hill, and he left England from Gravesend on the 6th of September, riding over from there with post-horses to visit Rochester, and the ships of war lying in the harbour, including Drake's ship, the day before he sailed. An account of his visit, written by his private secretary, Jacob Rathger, who accompanied him, was printed at Tübingen (in German) by Erhardus Cellius in 1602. It was called a "Bathing-excursion." Before the Count left Windsor he obtained his passport, dated 2nd September, from Lord High Admiral Howard, which contains the words "Thie Schalbe to wil and command you in heer Majtie name . . . to see him fournissed with post horses in his travail to the sea side; and ther to seecke up such schippiage as schalbe fit for his transportations, he pay nothing for the same . . ."

This excursion of a German Duke through England's quiet country towns would live long in a people's memories, who regarded foreigners at this time with suspicion and aversion. But the Count did not permit himself to be forgotten. He was greatly attracted by the Order of the Garter, and he believed he had obtained from Queen Elizabeth her promise of that distinction, which, however, she subsequently denied. But from that time onward, as Duke of Wurtemberg, he never ceased to solicit her Majesty, sometimes by letter, usually by embassy, for the fulfilment of her promise. She allowed his election in 1597, and his wish was fulfilled by James I., in 1603, when the insignia

were conferred upon him with pride, pomp, and circumstance on the 6th September, at Stuttgard. So that he kept his name fresh before the English court—so much so indeed that some of the letters from the Queen to "our cousin Mumpellgart," as she calls him, betray irritation at his persistency, or some other cause of offence. Which serves to show that a gibe at him might not be deemed unpopular.

I have given in my notes, at the third and fifth Scenes of the Fourth Act, the extracts from the Quarto, alongside the parallel ones in the Folio which appear to refer to this German Duke. Between the two texts the accumulative evidence is incapable of refutation. He visited Maidenhead and Reading, sleeping at both, as mentioned in both texts. Eton is mentioned in the Folio alone. He was a Duke of Germany. He was Cousin Mumpellgart, which, at a time when anagrams were inevitable, would at once become "cosen garmombles" (of the Quarto), and he obtained authority, which would probably be freely abused by his servants, to have post-horses free of charge. That document comes in a little late for the cozenage, but he expected it, and its provisions may have been anticipated. It was with the memory of these things, we suppose, that Shakespeare may have entertained his audience and his Queen. In the year 1598 (August 14) the Duke wrote to the Queen (he had not obtained the insignia): "I have heard with extreme regret that some of my enemies endeavour to calumniate me, and prejudice your Majesty against me. I have given them no occasion for this. I hope that when your Majesty has discovered this report to be false, you will have greater reason to continue your affection towards

me, and give neither faith nor credit to such vipers," etc. The Duke was certainly unpopular in England in the year this play was produced, and was probably well known to be somewhat in the Queen's black books.

With regard to the horse-stealing, which is what would be of most interest to "mine Host," we must remember that it may actually have occurred. We are not told of the Count's being the guest of any one. "His lodging" is not mentioned, and that may, not improbably, have been the Garter Inn. At Reading he was the guest of the Mayor of that place.

Here I may mention a parallel reference to horse-stealing, some public case that created a sensation in the Duke's year (1592–93). In Nashe's *Summer's Last Will*, which appears to have been written and performed at Croydon in 1592–93, he says: "Asses live within their bounds: . . . whereas the lusty courser, if he be in a barreyne plot, and spye better grasse in some pasture neere adjoyning, breakes over hedge and ditch . . . Peradventure the horses lately sworne to be stolne caried that youthfull mind, who, if they had been Asses, would have bene yet extant," Grosart's *Nashe*, vi. 97 (or Haz. *Dods.* viii. 21).

In one part of the Count's travels (Oxford) he speaks of being compelled to remain there most unwillingly because no post-horses could be procured that evening even at double the cost; which does not read as if he was exerting his privilege of "commandeering" them at that time.

The connection between the horses and the German Duke is there, however, and may yet be further explained,

with reference to *Merry Wives*. At present it is mainly guesswork, but the guess would be that in 1592, during the Duke's visit, or immediately after it, certain rogues made use of the order he was known to possess, and as either his servants or pretending to be his servants, levied and stole horses in his name from innkeepers. And Nashe's remark shows that at that very time there was a prominent case of horse-stealing. And the horse-stealing incident in *Merry Wives* is the outcome of that performance, which is certainly a portion of the reminiscences that clung to the German Count's excursion.

At the end of *2 Henry IV.* (v. iii. 140) Falstaff says in his exuberance, so quickly overthrown, "Let us take any man's horses: the laws of England are at my commandment." This shows that Shakespeare was familiar with some such unjust proceedings, and had them in his mind at the time of writing *Merry Wives*.

The relationship of this incident to the rest of *Merry Wives* will be considered later on.

Halliwell says, with reference to the above occurrences (in Introduction to Quarto, 1842), "the above-mentioned work is so very rare, that I have not been able to obtain a sight of it . . . his [Knight's] conjecture would have received a strong confirmation, if we knew that Count Mombeliard had taken Reading in his outward journey." We see that he did do so.

If we suppose the period of the story to be that of the Count's visit to Windsor, or about that time, we come in touch with the festivities at Windsor in January 1593, the visit having taken place the preceding September. When Mrs. Quickly speaks of the great doings "when the court

lay at Windsor," II. ii. 64, as if a recent event, her remarks serve to recall and blend together those stirring times. They were sufficiently synchronous to harmonise in people's memories as of one period. But no doubt the court often "lay at Windsor." Even during the progress of the play, Dr. Caius is preparing to go to court—"*la grand affaire*," I. IV. 54. It would not be in the least degree an improper or unlikely "hit" for Caius to refer there and then to the court at Windsor, supposing it to be so, while this very play is acting. That is the kind of topical allusion that tells on every stage. See above at the end of (3).

(5) The date of the appearance of the play has been shown to be 1598, following *Henry IV.*, "both parts of which were written before the entry of the first in the Stationers' Register, Feb. 25, 1597–98. For the entry shows that the name of the fat knight, who originally appeared in both parts under the name of Oldcastle, had been already altered to Falstaff" (Dowden).

Merry Wives was probably produced early in 1598. It was written, we are told, in a record time to meet an express command, and we may assume that the season of its scenes and story are also the season of its appearance. This season would be late winter or early spring—a time of year which is less vague in the play than it is in our climate. One, or two, or even a few references would not be sufficient to establish a fact like this, since of course the author may use his imagination quite independently of the period at which he is at work. But the season here is part of the plot, and inseparably fused into it, representing as it does life in the country. "Take heed, ere summer comes, or cuckoo birds do sing" (II. i. 124). This implies February or March.

"raw rheumatic day" (III. i. 47), "o'er a country fire" (V. v. 254), and "sea-coal fire" (I. iv. 9). These passages made me strongly inclined to suggest that "uncape" (III. iii. 176) meant nothing more than a word to the ladies and gentlemen at the door of Ford's house, standing gathered in the street, waiting for entrance, "take off your capes, and come in and search." A dreadfully prosy explanation. See note at the passage.

"Jack-a-Lent" (III. iii. 27 and V. v. 134). A village pastime in Lent, appropriately mentioned in early spring. Shakespeare does not elsewhere refer to it. See notes.

"we 'll a birding together: I have a fine hawk for the bush" (III. iii. 246); "her husband goes this morning a-birding" (III. v. 45); and IV. ii. 8, 59. See note at the first of these passages. This sport was carried on with hawks (and sometimes dogs assisted) and fowling-pieces, after legitimate hawking was over, any time in winter up to the spring. Blackbirds and thrushes were the chief quarry, and the sparrow-hawk was the hawk in use. In France it was followed by ladies with cross-bows, and rabbits were sometimes the game at an earlier period. French falconers flew at anything. This pastime can only be appropriately introduced in winter—here in late winter or about February to March. There are no suggestions of real spring in the play, except the metaphorical ones applied to Fenton of April, May, and hawthorn buds. They are anticipatory of the looked-for season.

(6) "My maid's aunt, the fat woman of Brainford" (IV. ii. 76); "her thrummed hat and her muffler" (IV. ii. 79); "the witch of Brainford" (IV. ii. 100); "A witch . . . under

the profession of fortune-telling. She works by charms, by spells, by the figure . . . Mother Prat" (IV. ii. 180–191); "wise woman of Brainford" (IV. v. 27). In the 1602 Quarto "my maid's Aunt Gillian of Brainford" (twice); "a gowne and a muffler" (Quarto).

Jyll of Brentford is known best by her "Testament," a copy of which is in the Bodleian (*n.d.*) by Copeland. It has been reprinted by Furnivall for the Ballad Society. It was in Captain Cox's Library, according to *Laneham's Letter*, 1575. Its date is about 1562. A description of it will be found in Furnivall's edition of *Captain Cox* (Ballad Society). It was a coarse production, and the nature of Gillian's legacies will be found mentioned in Nashe's *Summer's Last Will* (Haz. Dods. viii. 19), 1592–93. Nashe abuses "Gillian of Braynforde's Will" in a letter printed in Grosart's edition (I. lxiii.). He calls it "Joan a Brainford's Will" in his *Epistle to the Gentlemen Students* prefixed to Greene's *Menaphon*, 1589. Harington refers to its contents in *Ulysses upon Ajax* (Chiswick, p. 13), 1596. Dame Gillian (we are told by the tract) was a respectable hostess at Brentford, and was therefore, says Halliwell, suitable company for Mistress Ford: "She kept an inne of right good lodgyng For all estates that thyder was comyng." How far the whole character was an invention of Robert Copeland, the writer of the tract printed by his brother William, is unknown. But she became a sort of common property amongst writers at the time of the *Merry Wives*. There was a play, not known now, named *Friar Fox and Gillian of Brentford*, by Thomas Dowton and Samuel Rowley, acted (according to Hazlitt) in 1592–93, and mentioned by Henslowe again in 1598–99. The loss of

these precious plays, "hid in death's dateless night," is one of the ills that flesh is heir to.

So far she has not appeared, unless perhaps in this play, as a witch. But in Webster's *Westward Ho* (v. iii.), 1607, a character says: "O Master Linstock, 'tis no walking will serve my turn.—Have me to bed, good sweet Mistress Honeysuckle.—I doubt that old hag, Gillian of Brentford, has bewitched me." Halliwell quotes to the same effect from "a manuscript of the time of Charles I.": "The Conjuringe of the Witch. Come away, come away, Thou Lady gay! Hark how shee stumbles! Hark how shee mumbles! Dame Gillian, Dame Gillian, why when? why when?" etc. (But Brentford does not seem to be mentioned, and this may be only a general term for an old woman, a *gillian*.)

Possibly two distinct people are mixed up, and the witch may have come into existence in the play above mentioned. Shakespeare is not likely to have meant Copeland's heroine, who was only known for her coarseness, or at any rate always spoken of for that characteristic, and whose date won't fit into any view of the time of the play.

Massinger has a passage in *The Renegado*, I. iii. (1624), that reads like a reference to Shakespeare's witch, combining all her attributes: "Cold doings, sir; a mart do you call this? 'slight! A pudding wife, or a witch with a thrum cap That sells ale underground to such as come To know their fortunes in a dead vacation, Have ten to one more stirring."

Gillian was a name for innholders elsewhere, and "Berry" comes very near "Brainford." In Beaumont and Fletcher, *Knight of the Burning Pestle*, there is a snatch:

"For Jilian of Berry dwells on a hill And she hath good ale and wine to sell, And thither will we go now, now, now" (IV. v.).

Why she is "Prat" instead of Gillian, in the Folio, also needs explanation. Halliwell found the name Prat in the Brentford Registers under date 1624. Perhaps this accounts for it; if there were Prats at Brentford, they may have asked to have the name changed; a parallel supposition with that of the explanation suggested by the Cambridge editors for the reading "Broom" instead of "Brook" at II. i. 220–223. Prat was, however, a familiar stage name. "Neighbour Prat" is the Constable in *The Pardoner and the Friar*, 1533.

Heywood's enumeration of the famous "Witches" (*circa* 1610) in *The Wise Woman of Hogsdon* is as follows: "You have heard of Mother *Nottingham*, who for her time was pretty well skilled in casting of waters: and after her, Mother *Bombye* [Lyly]; and there is one *Hatfield* in Pepper-Alley, hee doth prettie well for a thing that 's lost. There 's another in *Coleharbour*, that 's skilled in the Planets. Mother *Sturton* in Goulden-lane, is Fore-speaking: Mother *Phillips* of the *Banke-side* is for the weaknesse of the backe: and then there 's a very reverent Matron on *Clarkenwell-Green*, good at many things: Mistris *Mary* on the *Banke-side* is for recting a Figure: and one (what doe you call her) in Westminster, that practiseth the Booke and the Key, and the Sive and the Shears: and all doe well, according to their talent. For myselfe, let the world speake."

(7) A great deal of investigation has been made, and interesting matter has been written upon the topography

and personal nomenclature in this play. Wheatley refers especially to Tighe and Davis, *Annals of Windsor* (vol. i. chap. xxiv.), and to Mr. Halliwell-Phillips, *Folio Shakespeare* (vol. ii.), for illustration showing Shakespeare's familiarity with Windsor.

Mr. Davis found "old inhabitants" of Windsor who had traditional knowledge of the houses of the Pages and Fords. More curious is the fact that "search in the old Windsor Registers of Shakespeare's period discovered the names of Ford, Page, Evans, Herne, Brook, and Miller; but that of Fenton was not to be found there."

Mr. Halliwell found the name "Horne," the Quarto reading for "Herne" at IV. iv. 29, in a manuscript of the time of Henry VIII. in the British Museum (MS. *Bibl. Reg.* 17 cxvi.), where "Rycharde Horne, yeoman," occurs among "the names of the hunters whiche we examyned and have confessed" for hunting in his Majesty's forests. No doubt the true name is Herne, but this is a curious coincidence, although Halliwell does not say it relates to Windsor. Both names were common enough. But with regard to the tradition of the ghost, Shakespeare is our sole authority. I have quoted a passage from Day's *Law Tricks* (1608) at IV. iv. 50, which may possibly refer to this ghost, but he is not named.

Wheatley refers to a "Plan of the Town and Castle of Windsor and Little Park," published by Collier at Eton in 1742, showing the position of "Sir John Falstaff's Oak," on the edge of a pit on the outside of an avenue known in the seventeenth century as Queen Elizabeth's Walk. Which pit, it is suggested, is where the fairies hid themselves. This pit is supposed by Davis to be identical with certain "chalk-

pits" in the Little Park of Windsor mentioned in the time of Charles I., when the Mayor of New Windsor claimed the right for his burgesses to carry away chalk and flints from there "from time immemorial."

The oak and the pit were on the right-hand side of the old pathway which led from Windsor to Datchet, in the Little Park. This oak was living till 1790, when it "ceased to vegetate," and was cut down in the spring of 1796. Halliwell prints some verses "Upon Herne's Oak being cut down in the spring of 1796" that were extracted from a contemporary newspaper and communicated to him by Mr. Wright. They are in the notes to his edition of the Quarto, where a dispute on the question is also referred to (pp. 188, 189 in Hazlitt's Shaks. Library). The stanzas are decidedly pretty. Wheatley refers to other claimants for the honour of being the original oak.

I do not understand the statement that the chalk-pit was the place where the fairies were couched, since it is stated in the play to be a *saw-pit*. Are chalk-pits available as saw-pits?

All this matter, however, is tradition, tradition which arose out of the popular play, and apparently crystallised itself into concrete form in Collier's map after the lapse of about a century and a half. There is nothing pre-Shakespearian in it, though there is in the occurrence of that group of names at Windsor. Is it, however, in any degree likely that Shakespeare made use of those names because he knew them to belong to Windsor inhabitants? I think it is to the very last degree improbable, and only points to the conclusion that they were all common English names at the time he wrote the play. Every one of them,

including Herne, Horne, and Fenton, are in Fuller's *Worthies*.

One point may possibly contain something tangible. May not these pits, famous from time immemorial, have something to do with the unexplained "pittie-ward" in III. i. 5? See note at the reference.

In Tighe and Davis's *Annals of Windsor* is an exhaustive scrutiny of the localities mentioned in the play with the aid of Norden's "Plan of Windsor and the Little Park," which appeared in 1607. It appears that Datchet Mead was in Shakespeare's time an open field or meadow. A muddy ditch existed there, close by the Thames-side, previously to the reign of Queen Anne. The road from Windsor to Frogmore, as it existed in Norden's Plan of the Little Park, was recently altered, and the land added to the park. For full reference to these matters the *Annals of Windsor* must be referred to, or Wheatley's edition of the play.

Wheatley tells us that marriages were solemnised both at the Parish Church of Eton and at the College Chapel, in Shakespeare's time. See IV. iv. 75; IV. v.; IV. vi., etc. "The Deanery was attached to St. George's Chapel, Windsor, and the position of the 'Deane's House' is shown in Norden's bird's-eye view of Windsor Castle, 1607" (Wheatley). Camden, after describing "the most stately church consecrated by King Edward the Third unto the blessed Virgine Marie and to Saint George of Cappadocia," says, "On the left side of the Church are the houses of the Custos or Dean, and twelve Prebendaries." He derives the name "of the winding shore" there, giving the earliest spelling Wyndleshore "in the Charter of King Edward the

Confessour," who made a grant of it to the Monks of Westminster. But the Monks had not long held it in possession when "William of Normandie, by an exchange, drew it back again to himself . . . because that place seemed profitable and commodious by reason of water hard adjoining to it, and the wood fit for game, and many other particulars lying there meet and necessary for kings." Camden's map marks Datchet, but does not show Frogmore. The houses called Frogmore appear to have been on the Old Windsor Road, in ground now occupied by the Royal Gardens.

(8) With regard to the characters in the play, a few remarks must be offered. The inseparable wives, mistresses of households in a well-to-do class of life, have not much to discriminate between them. We naturally assume them to be both attractive, and since one has a marriageable daughter, they may be guessed at about "fair, fat, and forty." However, one inclines to put the "heavenly jewel's" personal attractions first, since it was Mrs. Ford that wrought such havock with knights, earls, and, which is more, pensioners, when the court lay at Windsor. It is Mrs. Ford who gets Falstaff's kiss, and who twice at least is constrained by the exigencies of her plot to find herself in Falstaff's arms. Mrs. Page in this respect escapes without loss of self-respect, although it is she who first receives Falstaff's letter, or soonest discloses its contents. This state of affairs is consonant with the usual one that makes the jealous husband the scapegoat. He comes most near to that position. There is no possibility of such a result here, except that Ford loses his money. All along there is not a suggestion of affection, even of the grosser

sort, except what is simulated. The wives have rich husbands, and by their means Falstaff will supply his diminished exchequer. This is the manner in which Shakespeare interprets his royal mistresses' order, and probably the spirit in which it was given, entirely lacking in delicacy. Anything like a pure passion was out of the question with this fat and selfish Falstaff. And the Queen was greatly pleased. Mrs. Ford, being the beauty, is naturally the wife to have the jealous husband. We know nothing of her husband's reasons, we simply find him there awaiting his punishment at the hands of his wife through Falstaff's instrumentality. A jealous husband is almost a necessary property in a play of this time.

And he does suffer for it. Ford's feelings in his scenes with Falstaff as Brooke are not to be envied. His impatience and anguish are real. His reputation is gnawn at. He is in very deadly earnest. The two wives are in earnest also, upon the first receipt of the letters, when they plot their first revenge, and before they have relieved themselves in any degree of the imputation cast upon them. Outside Fenton and Anne, of whom we get but little, the air is not pure enough, there is no true feeling. Though Ford is a contemptible person, introduced to make a contemptible passion despicable or ruinous as circumstances require, he has this merit in the play. He lives and thinks, acts and speaks, up to a certain standard phase, seriously and with a true appreciation of it. He is the only character to be taken seriously, and the reason he is not generally taken so is because he is nauseous—a nasty pill. He is, however, only unfortunate, not vicious; and, like Jonson's Kitely, he is cured.

When Shakespeare drew this picture of country life, hurriedly and quite outside his projected works, one comforting thing at least occurred to him; he would escape from the city. And if he was compelled to bring with him to the country his troop of swindlers and town corruptions, he would set them down where their surroundings would show them off to their discredit. Simplicity, ignorance, and folly there may be there, but there is also honesty and all the other virtues. That is the Windsor atmosphere. The foils and vices all come from town. There is nothing in any of the villagers' doings to their discredit. Sometimes they are bumpkins. But in the end they are the people who come off best. Falstaff, with his professed contempt for honour, swoops down on them to fill his purse and to satisfy his gross passions, down from the corrupt life at court in London, and the country folks show him what they think of him, and of the ways of such as he and his companions.

Page is a very pleasant person so far as we make his acquaintance. Not only does he trust his virtuous wife implicitly, but he has the good sense to throw discredit at once upon anything coming from such a tainted source as those discarded rogues. Even if it be true, however, he has no doubt his wife is fit to take care of herself. As an English country gentleman of the middle class, he is a better type of the class than either of the wives. We meet him first desirous of smoothing over the quarrel about the deer. Almost his first words are a kindly invitation to all the party to dinner. He has greyhounds to run a course, and he it is who gets up the birding party, and has a good hawk for the bush.

He disapproves of Fenton, and therein shows his sense, though probably Fenton is about to follow the prince's example. It is Page who is at once down upon Nym for his drawling affecting speech—he wouldn't believe him at any price. Shallow looks up to him and consults him. He is too good-humoured and kindly to quarrel with his wife about it, but he agrees to differ with her in his choice for their daughter—a trouble that could never have been set right, were it not that both their plans were defeated. Page all along dissuades his friend Ford from his senseless jealousy, but how admirably is that jealousy turned to account in the main action of the play! It is a jealousy so unjust and so unreasoning that it recalls Kitely's in *Every Man in his Humour* more than any other creation I am aware of. For it is inherent in Ford. They were the old lines he lived in before Falstaff came on the scene. And at the close, when there is sport afoot, Page at once joins in, administering a sharp reproof to Ford on the one hand, and ready to deal out sharper punishment to that fat unvirtuous knight. And afterwards, though unfairly treated as he feels he is, he is ready to hold out the hand of good-fellowship where another would cherish resentment. The only defect I can find in Page is his desire to match his daughter with Slender. But that no doubt arose from some desire for social position. No one in the play is gifted with any striking ability, but such merits as are dealt out are all conspicuous in Page. Nym mistook his man very thoroughly when he proposed to possess Page with jealousy and "incense him to deal with poison."

Mistress Anne is no doubt attractive—young, well-

off, and fair to look upon, we would like to know her better. Considering the important part she plays in the story, the main part indeed in the primary business of the play, it is remarkable how little we are told about her, or rather how seldom we see her. She has a firm will of her own, and her choice about the turnips in preference to Slender shows her to be decidedly original.

Slender is a capital source of merriment upon the stage, and forms an important part of the play in modern representation, more so perhaps than one would judge should be allotted to him in the study. Most brainless of youths and most incapable of lovers, as Dowden says, he is dear for the sake of Anne Page. He is careful to say and do the wrong thing in every way upon every occasion. I have called attention to several of his lamentable blunders in my notes, which need a little explanation to appreciate them. And I have an idea why Sir John Falstaff broke his head and adds insult to injury by parading the outrage, which perhaps sometimes escapes notice. He was one of the keeper's party beaten by Sir John. Perhaps this is obvious. Slender is in some respects the Silence of the previous play. He acts as a toady to Shallow, and he drinks too much upon occasions. There is also a suggestion of music in Slender, when he wants his song book, recalling his more entertaining predecessor. Wheatley says Slender was the most popular character after Falstaff. He then proceeds to quote some verses from Halliwell, coarse and blundering, about Simple.

Dr. Caius, the renowned French physician, has reminded me of Ambrose Parey. See my note at III. i. 61. He

was in the front rank of Parisian doctors at this time. I will not repeat what I have said elsewhere, but further research may reveal something of Parey's personality, and of his visits to London, which would dispose of this idea one way or the other. There are certainly points in common. Steevens refers to *Doctor Doddipol* for another stage French physician, with the statement that "This piece appeared at least a year before *The Merry Wives of Windsor*"; but this is an incorrect view of the dates, Steevens assigning the present play to the year 1601. French physicians appear often in later plays, and must have been as common as blackberries. Nashe, however, has a very interesting account of what he represents as the impostor French doctor, half drugger, half conjurer: "ambitious after preferment, agrees to anything, and to Court he goes; where being come to enterview, hee speaks nothing but broken English like a French Doctor, pretending to have forgotten his naturall tung by travell," *Terrors of the Night*, 1594. From Nashe's account we learn that French doctors were in demand at this time, and that there was a class of impostors pretending to be such. Dr. Caius is of course the real thing.

Steevens refers to an interesting parallel, also later than *Merry Wives*, in Jack of Dover's *Quest of Inquirie*, 1604. One of the tales, "The Foole of Winsor," begins: "Upon a time, there was in Winsor (quoth another of the jurie), a certaine simple outlandish doctor of phisicke, belonging to the Deane, who on a day being at dinner in Eton College," etc. This doctor does not speak in broken English. See Hazlitt's *Shakespeare's Jest Books*, 1864, p. 339. It is not in the least likely this fool-tale hangs

on to the *Merry Wives*. But there was a real foreign doctor at Windsor probably.

The name Caius is an uncommon one. Besides the Cambridge founder, it was the name of Prince Henry's drawing-master (spelt "Caus" in Cunningham's *Revel's Accounts*) in 1610.

Dr. Caius, valiant at fence, and skilled in the ancients, is an excellent "flouting-stock" for mine Host. He is rather the cause of wit in others than witty himself. In the Quarto he is invariably "Doctor" in his appearances, but he is three times called by his full name in the text—each time spelt "Doctor Cayus."

Welsh characters were very frequently placed on the stage, to ridicule their unfamiliar language. See my note at IV. v. 82 for references. These stage Welshmen are generally dull people, devoid of all humour, probably intentionally. There is a Welshman in Sharpham's play, *The Fleire* (1607), who bears the name of "Dr. Caius." The Welshmen in plays generally speak broken English like Evans, but a little later than this Welsh words appear in their speeches. Captain Jenkin in Webster's *Westward Ho*, 1607, is one of the earliest to use his own language, as he is also one of the best. Nashe, however, has one Welsh expression, if not more, in *Have with you to Saffron Walden*, 1596. In Rowley's *Match at Midnight*, Randal is worthy of mention. Evans is an excellent character. Like all Shakespeare's schoolmasters, he is at once simple and pedantic. The fact that he is a parson seems to be lost sight of a good deal, although he remembers grace before dinner in the Quarto. He has nothing to do with any of the marriage ceremonies.

Evans is a much more amusing person than the fussy French doctor, and in the duelling scene he is capital. We are indebted to Evans for a number of interesting allusions. It is satisfactory to find him in an honourable position at the close, not in the ignominious situation occupied by Caius and Slender. Evans indeed is to be regarded altogether as a schoolmaster. I have mentioned above (3) the schoolmaster Richard Farrant, who had charge of the "children of Winsor," for the representation of plays to Queen Elizabeth—both at Windsor and in London, some twenty-five years earlier,—an interesting parallel to the closing machinery of the *Merry Wives*. Evans and Caius, in combination against the Host, will be presently reverted to.

Mrs. Quickly has nothing in common with "Mrs. Quickly" of the historical plays except the name. In *1 Henry IV.* we find her married to the Host of the Boar's Head; in the second part she is a poor widow of Eastcheap, and Falstaff, she says, swore to marry her and make her the lady his wife; and in *Henry V.* we find her the wife of Pistol, although Nym had been trothplight to her according to Bardolph. It is quite impossible, as Halliwell says, under any supposition of date to reconcile the two. It is a strange thing that Shakespeare should give the name to Dr. Caius' nurse. But my supposition would be that he brought her down to Windsor with the rest of the crew, intending to make use of her. Finding no place for her, when the local Host evolved himself, he changed her character and position entirely, but did not change her name, perhaps because he or some one else forgot. Mrs. Quickly of this play is an amusing low type of woman,

devoid of all principle. She is noted sufficiently at her appearances in the play. This name remaining unchanged may be looked upon as an evidence of haste, as well as her indecorous position at the close as Queen of Fairies, where it is a sad blot to find her making those harmonious speeches—to find the vulgarest character credited with almost the only poetry in the play, and uttering the usual adulatory address to Queen Elizabeth. The stage-direction is probably an error; how arising or to whom due, it is only guesswork to say. See notes at passages, and remarks at the beginning of this Introduction. Quickly often says delightfully maladroit things, for example, when after her discourse upon the wart above Fenton's eye, she begins to tell him in confidence of Anne's other wooers, whereupon Fenton finds he is in great haste to be gone.

There is, however, something that must be said here of Mrs. Quickly, though it belongs more to *Henry V.* In the Quarto Pistol's last appearance is at II. ii. 22, where he is angrily dismissed by Falstaff. That should be the end of Pistol. However, Falstaff's speech is omitted in the Folio (see note), and to our surprise Pistol comes in with his nautical metaphors at lines 142–144. Why? He has no business whatever to be on the stage. It was most improper to keep him standing there listening to Mrs. Quickly. That speech is to connect him with his future wife, perhaps an afterthought put in to harmonise the two characters, which had been overlooked. Next time we meet Pistol (in *Henry V.*) "she is his prize." I have not seen this explained before. Mrs. Quickly, therefore, must be regarded as continued in *Henry V.*, where she is of

course the Hostess of *Henry IV.* The connection, however, is altogether fortuitous and inorganic. Nor is it a very welcome explanation, on account of its insult to the text. But I cannot doubt it.

Robin was a common diminutive of Robert, and as old as Chaucer's *Troilus and Cressida.* It often appears as a servant's name. That our Robin the page is the same as Falstaff's page elsewhere is not certain, but probable. He is not known in *2 Henry IV.* as Robin, but as Falstaff's page, where he makes some important remarks. It is he who says of the Lord Chief Justice, "here comes the nobleman that committed the prince for striking him about Bardolph." He is still with Falstaff at the end of that play. In *Henry V.* he is "Boy." He is attached to Pistol in France in *Henry V.* And he is killed there. When the prince put him into Falstaff's service in *2 Henry IV.* (I. ii.) he is evidently in gay attire, as befits a page and also a Jack-a-Lent, as he is called by Mrs. Page. Falstaff probably lends him to Page, who asks for him, with ulterior views, which the page does not lend himself to. Indeed he is altogether a meritorious quick-sighted lad, who sees through his companions in France with both wit and perspicacity. That was probably why Page wanted him. His smartness commended him.

We come now to the London element of the play, our old friends from Eastcheap, Falstaff and his roguish crew. It is hard to know what to say of the sadly deteriorated knight. Perhaps enough has been said already when dealing with the position of this play with regard to the historical trilogy. And special points occur from time to time in my notes upon the text. The best that

can be said for Falstaff is that it is by comparison we find him poor. If there were no other delineation of him, he would be thought excellent. But that is an inartistic excuse. Nevertheless it leads one to the conclusion I incline to, that he is deliberately and intentionally knocked from his pedestal of popularity with the view of rendering the vices he pursues—greed, selfishness, and lust—contemptible. The pure thing, love, is impossible; let it be the impure thing, and down comes the people's idol. When wit is bidden to debase itself, compelled in fact to do so, compelled to devote itself to the service of the passions, the result is inevitable.

In some such spirit as this, entirely mellowed and overspread by his unswerving kindliness of nature, I imagine Shakespeare to have given the Queen the knight in love, as she called it. And in doing so he read the court a wholesome lesson. Not one to be enforced, or even seriously insisted upon, but there it is for those who choose to understand. This perhaps was a daring line to take, but at this time Shakespeare was monarch of the stage, and could manipulate his hearers' tastes without fear of the result. I prefer to think thus, than to believe that the impoverished condition of Falstaff's intellect is due to his creator's haste or carelessness. Surely a daring line to take, but for once he lays aside his mantle of poesy, and trusts mainly to incident and fun.

When we read the wives' views of Falstaff we see him as he is meant to be, "one that is well-nigh worn to pieces with age," aping youth and gallantry.

Perhaps the most unnatural bit of Falstaff in this play is the kissing-comfit scene, as it is also his climax. His

images here appear to me so truly absurd, so far-fetched and improbable, that it is monstrous to suppose they were conceived in anything but the severer spirit of irony of the situation which underlies the play. These classical images were not uncommon, and in a stilted writer like Lyly, who had no sense whatever of proportion or effect, they might have appeared in a comedy. But here they come in like snow in harvest. Falstaff, a pedant wooer, is grotesqueness itself. With regard to the situation, they are unnatural; as a part of Falstaff's caricature on himself they alone harmonise.

All Falstaff's soliloquies, omitting his final remarks when he is wholly "dejected," are, however, excellent. I mean those moralising remarks after his several trouncings. His scene with Simple (IV. v.) is a reminiscence of his old self. Although so easily imposed upon, he is also highly entertaining in his interview with "Brook" (II. ii.). Just at that point the situations in the play are most admirably conceived. At the close of *2 Henry IV.* Johnson remarked that "no man is more dangerous than he, that with a will to corrupt, hath the power to please." Shakespeare cripples that power in *Merry Wives.*

The name Falstaff, a modification of Fastolfe, has been the cause of much laboured research. For Falstaff's name, it appears, was originally Oldcastle, and Shakespeare, it is stated, took this name from an old play, *The Famous Victories of Henry the Fifth* (*ante* 1588). This is fully discussed in Ward's *English Dramatic Literature*, i. 396–398 (1875), and conveniently summarised in Dowden's *Shakespeare Primer.*

Pistol of *Merry Wives* is absolutely the same character

that he is in *2 Henry IV.* and *Henry V.* He is a braggadocio, full of windy words, and the style is identical in all cases. Even his words are repeated from one play to another on one occasion. See note at II. i. 111.

Wheatley gives a curious coincidence from Willis's *Current Notes*, May 1856, p. 44: "In the muster-roll of artillerymen serving under Humphrey Fitz-Allan, Earl of Arundel, at the siege of St. Laurens des Mortier, dated Nov. 11, 1435, appear the names of R. Bardoulff and Will Pistail." This is a pair of foreigners. Bardolph (see next paragraph) is an old German name, and the other is probably French. Shakespeare may have taken his name Pistol from *Soliman and Perseda*, with a slight and suitable alteration from "Piston" to "Pistol." The play was very popular, on account of the character "Basilisco, a vainglorious knight," who is mentioned by Shakespeare in *King John*, and by Nashe: "Such a vaine Basilisco, and Captaine Crackstone," *Have with you to Saffron Walden* (Grosart, iii. 158), 1596. Nashe's "Crackstone" is his variant of Piston. Nashe's passage goes on with the words "swarmeth in vile Canniball words," not a bad reminder of Pistol (*2 Henry IV.* II. iv. 180). Nashe is of course referring to his enemy Gabriel Harvey. *Soliman and Perseda* was entered at Stationers' Hall, 1592, but probably written several years earlier. Nashe's remark implies that Piston was a more martial character on the stage than the play as we have it (Haz. *Dods.* v.) shows him. He uses very few stage terms, but he carries "high men and low men." He is more a fool than a braggart. Basilisco is the more thrasonical of the two. Johnson gives Pistol the credit of being perhaps "the model of all the

bullies that have yet appeared upon the English stage." For Pistol's future relationship to Mrs. Quickly, see my remarks above on that character. Pistol's legitimate disappearance from the play is dealt with in the Caius-Evans plot.

Bardolph has the distinction of being the only character in all three historical plays, and also in *Merry Wives.* Mrs. Quickly has a similar position, but it is spurious. Bardolph is Falstaff's oldest companion since the days of the Boar's Head. There is somewhat to be said in favour of Bardolph, although he was executed for "stealing a pix" —even that was perhaps a record offence. We have this on Pistol's authority, and "when Pistol lies . . ." the results are unspeakable. In the *Merry Wives*, when Bardolph is dismissed, he shows himself above the rest by seeking an honest employment. In *Henry V.*, he defies Pistol, the coward, and draws upon him. And in *2 Henry IV.* we are given to understand that the prince took his part against the Lord Chief Justice upon a memorable occasion. But what attracts one to him is not merely the longevity of his stage career, but his loyalty to Falstaff. When he hears that "Falstaff he is dead," Bardolph says, "Would I were with him, whersome'er he is, either in heaven or in hell." He buries all his shortcomings with this sentiment.

When Slender accuses Falstaff's "cony-catching rascals — Bardolph, Nym, and Pistol" — of picking his pocket (I. i. 128), Bardolph's name is omitted in the Quarto text. He seems to have had only a secondary part in the transaction. Bardolph, moreover, has nothing to do with the letters, or the revenge.

Bardolph had been thirty-two years in Falstaff's service

in *1 Henry IV.* In *2 Henry IV.* he is a corporal, and receives courtesy from Shallow. In *Henry V.* he rises higher still and falls altogether. His red nose appears in all the plays.

Bardolph has no knowledge of any of the stratagems around him. When he ushers in "Brook" to Falstaff, he doesn't know it is Ford or any one in disguise. He is true to his old master. And when the horse-stealing takes place, Bardolph is not in that business—he is true to the Host, his master. Falstaff bought Bardolph in Paul's, and he made a good purchase. Halliwell says, "George Bardolphe and William Fluellen were fellow-townsmen of Shakespeare's at Stratford." (Note at *Henry V.* II. i., Clar. Press.) So the name was familiar.

Corporal Nym is introduced to us first in the *Merry Wives.* From his military title we may suppose he was picked up by Falstaff in the Yorkshire campaign of *2 Henry IV.*, where, however, he is not mentioned. He reappears in *Henry V.*, where his purport is still the same —mockery of the fashionable and absurd use of the word "humour." Several of his minor characteristics are attended to in my notes. But his mystical remarks are not always capable of interpretation. "The anchor is deep" remains unsolved. As examples of the "idiosyncrasies of the commentator-mind," perhaps I may be pardoned if I mention a few of the more far-fetched suggestions that occurred to me. Anchor means "hermit," with a jocular allusion to "Sir John," a clergyman. "The deep old rascal!" The word was in use at this time. See note, where I have allowed this idea to stand. Anchor is a reference to Drayton's river Anker, mentioned very

strikingly in his *Idea* before this play; by the shores of which his mistress dwelt. The Anker figures again in Drayton's *Polyolbion*. Brown (of Tavistock) refers to Drayton as the poet by the Anker in *Britannia's Pastorals*. Shakespeare was indebted to Drayton in one or two of his sonnets. Anchor is suitable to Falstaff, typified as a sea of fat, into whom this anchor has sunk deeply. Falstaff is a sea on his own showing, when he drops a plummet into himself in the last scene. Falstaff in *1 Henry IV.* I. ii. is a moon's man, governed, as the sea is, by the moon. Nym meant something. Johnson thought we should read "author." And anchor was a Dutch word (*vide* Nares) signifying a drinking vessel.

Justice Shallow has been dealt with to some extent already in the "Lucy" tradition (2). When Falstaff visited Shallow in Gloucestershire, in *2 Henry IV.* v. iii., it was for the purpose of borrowing a thousand pounds from him (IV. iv.). At the end of that play Shallow would have been glad to get five hundred for it. In *Merry Wives* he looks upon it, we may assume, as a bad debt for the present, since he says nothing about it; or he may have been paid, and that may account for Falstaff's poverty. When did the deer-stealing episode occur? Some time, we can suppose (it is all supposition), after Falstaff's banishment, when, perhaps, he endeavoured to obtain a little more assistance from the Justice, and failing in that, poached his venison, for which the injured man pursues him down to Windsor.

Justice Shallow is wholly uninteresting in *Merry Wives*, except in so far as he belongs to tradition, and is one of the very few demonstrable personal allusions or vehicles

for allusions in Shakespeare. He is of interest, of course, because he is the Shallow of *2 Henry IV.*, where he is a more prominent character. He refers to his former self in *Merry Wives* in three places (I. i. 40; II. iii. 46; and II. i. 231), where he boasts of his old long-sword prowess. Falstaff never draws him out in *Merry Wives*, as he did so admirably in the previous play; they are now on very different terms. We have merely a vain garrulous old man, boastful of his long pedigree and little brief authority. He fills a space in the plot in a purely unnecessary episode with Falstaff, which is introduced for a purpose, and he serves as a prop and an introduction for Slender, otherwise he would hardly be missed. In a note at II. iii. 46 I have quoted an interesting parallel to Shallow's "skip like rats."

(9) The *Merry Wives* is written entirely, it may be said, in prose. We may add this, perhaps, to the rest of the evidence in favour of a rapid production, since even Shakespeare himself would probably need more leisure for a higher class of effusion. Taking a brief look over the characters, it appears at once that poetry, if it were there, should centre upon Fenton and Anne Page. The other characters are fitter for prose. Fenton and Anne are, however, kept in the background, for the purpose of the play is merriment—rollicking, riotous mirth—gear that was gotten for a holiday, not poetry. There is nothing serious in the play. But there is a beautiful picture of country life, and a delineation of simple, everyday, unsophisticated people, full-blooded and up to anything in the nature of fun that make this play a treasured possession, for which we could better afford to part with, perhaps, half of the author's other works, admittedly superior though several

of those may be. This may be due to the nature of the play, one of action, not of thought, and intelligible to the most elementary capacity. Probably it is the earliest to be appreciated by most people, omitting those of a sentimental turn of mind. At the first reading few plays would be harder to lay down unfinished.

The incidents, though absurdly impossible when calmly considered, are so skilfully contrived and fitted into one another that the mind assimilates them at once. No doubt there is some overstepping the bounds of propriety and decorum, but it is done so plainly in the light of day and with so convincingly a healthy moral tone that every one must feel the better for the contemplation of it. We have indeed, in review, all the good things a townsman longs for—coursing, hawking, and shooting, venison and sack, and a posset soon at night. Dinner and supper, morning and afternoon, to-day and to-morrow are all mixed up, and junketings, feastings, and hospitality thrown in; pretty country lasses—Alice Shortcake (how well she made it!) and Anne Page—and hospitable homes, all in a gallimaufry, everything else set aside, to piece together these stirring events amongst the chief people of a consequential county town.

The main plot is the punishment and exposure of Falstaff. Side by side with that, but of secondary interest, is the wooing and winning of Anne Page. The two are interwoven in the ordinary way by the personages interested in the one being closely associated with or related to the main parties in the other. Mrs. Ford and Mrs. Page, for the purposes of the plot, may be regarded as one character. They form the connecting bond between the two tales, by

means of the husband of the one and the daughter of the other.

But besides these main plots there are subsidiary ones, most deftly interwoven, so deftly indeed that they are easily lost sight of, and unfortunately nearly lost sight of, whether through purposed carelessness or accidental omission, by the text as we have it. The motive power of the Falstaff plot is of course the revenge of Pistol and Nym. That is made clear at once. But there is also the revenge of Evans and Caius upon the Host. Nothing can be clearer than that they come in, one after the other, to rejoice and triumph over the Host in his trouble when his horses are stolen, trouble which they glory in as their own work. Evans tells him so in his "vlouting-stogs." For this animosity the cause is to be found at III. i., where the two duellists are fooled by the Host. They make friends there, and resolve to have vengeance on this same scurvy Host. They go out together. There is an interval for Mistress Page and Robin. They reappear then with Page and Shallow and Slender and the Host, and they are captured by Ford "to see this monster." From that time they cannot be alone. But in the interval their plot has been formed, for they seize a chance on leaving the stage, after they have been through the basket scene with Ford, to have a few words. "Dat is good," says Caius. "A lousy knave to have his gibes," says the other (end of III. iii.). Who else is absent from this scene? Only Nym and Pistol. Bardolph is at the Garter we know, because he attends to Falstaff, with sack, immediately after his sousing in the Thames. So that the plot was certainly laid with Pistol and Nym. Those two had their reason.

At the beginning of I. iii. it is the Host who decides Falstaff upon the discharge of Pistol and Nym. And then we see how Bardolph is out of it, the Host wishes to keep him, and Falstaff asks him to do so. Bardolph has no complaint against either Host or Sir John, and is free from both plots. Pistol and Nym are united from this forward. They are coach-fellows. They both proceed at once to abuse Bardolph. Their wrath with Falstaff is confirmed as soon as their dismissal is confirmed. Their punctilios about the letters would likely have been easily gilded over. But Falstaff gives them no chance. Note here that "Exit Bardolph" should certainly come after Pistol's "O base Hungarian wight" speech, as it does in some but not in all (Wheatley, Steevens) editions. Bardolph is meant to hear that. The league between those three is dissolved. "Exit Bardolph" might even be placed after Nym's speech. But Pistol and Nym are as one man in this connection. Pistol's disappearance has already been noticed in the Quickly connection. There is another person mixed up with this plot. We are told there were three German cheats. Who is the third? Caius' servant, Jack Rugby. He is with his master, and sees the whole scene where his master is made a fool of by the Host. Caius calls Rugby's attention to it. When Evans and Caius leave, Rugby is with them. They arrange with Nym and Pistol, and when they all reappear Rugby is there too. Presently Caius says, "Go home, John Rugby." That is Rugby's cue and opportunity arranged for him to enact the robbery-joke. Of Rugby, Pistol, and Nym we hear no more in the play. Those three and Bardolph are exempt from further acting, and thus four free actors are left to personate the fairies in

the last scene. This may have been a welcome practical consideration. Now for the issue. But let it first be premised that it is Evans who forms the plot—Evans the Welshman. It is he who says, "let us knog our brains together," and who reminds Caius, "remembrance tomorrow on the lousy knave." Caius assists him with his knowledge of the Court events and with the loan of Jack Rugby. It is Evans who discloses most of our information about the robbery, though it is Caius who knows there is no Duke at Court. This is consistent, for Caius has told the Host at the end of the Second Act, "I shall procure-a you de good guest, de earl, de knight, de lords," etc. I have not seen any analysis of this horse-stealing plot anywhere, worked out with any degree of care; neither in the preliminary matter already dealt with, nor in the more interesting part to come. The early commentators leave it untouched, and I am not sure if the later ones understand what the text tells us.

The Host has received orders from the Court at Windsor to reserve his inn for a German Duke and his retinue, who are daily expected. This accounts for his alacrity in agreeing with the Host turning away his followers: "Discard, bully Hercules; cashier, let them wag." He wants more room. Emperors, Kaisers, and Pheezars are suggested to him. He is in glory; and when Page says, "there is either liquor in his pate, or money in his purse," he is full of this good news. He has turned away from his doors, and perhaps from the inn, other guests, because his rooms are engaged. Then as now, distinguished visitors, although invited to Court, are allotted rooms at the best hotel. The Host has expected these

foreigners for a week, *by command* from the Court. But he hasn't seen them yet. He is beginning to be worried about it. Then Bardolph comes with word that the Duke has arrived, and that three of his horses are needed. See how full he is of business when he meets Simple! "brief, short, quick, snap." Bardolph goes with the three supposed Germans to look after his master's horses. One of them takes him up behind, probably Rugby, whom he may not have ever seen. He gets no further than Slough (if we accept the pun) from Windsor, when they manage to throw him off and gallop away. Mere cozenage! Bardolph is as much deceived as his master.

Then the two arch conspirators come in and triumph. From the Folio (our text) we learn that the whole town knew the Duke was coming, and that the Host has been making great preparations. But no Duke has come. Three cheating Germans have, however, traded on the circumstance, and cozened all the hosts of Reading, Maidenhead, and Colebrooke of horses and money.

From the Quarto we have another story, the German Duke *has* come to Court, a sort of "cosen garmombles" (the *three* "cosen garmombles" is adapted to suit the *three* gentlemen), who has cozened all the hosts of Brentford, Reading, and Maidenhead.

I imagine the Folio was softened down later, because the Quarto was too plain-spoken. The Folio disowns the Duke's complicity, but leaves it to be supposed the cheat was done by those who assumed to be his servants, for there can hardly be a question the allusion is to the visit of Count Mumpellgart.

When James I. came to the throne the German Duke

immediately applied afresh for his Garter, and got it. This placed him on a different footing with regard to the English Court, and no doubt it was thought expedient to erase or conceal this personal matter. Moreover, there is an important sentence added to the explicit Quarto statement, as though to contradict it. The Host's speech containing "Germans are honest men" is not in the Quarto.

A sketch of the Duke's visit has been given above (4). But one point must be referred to here—the publicity of his business with the English Court. In August 1597 he sent the Queen, as a sop, a present of a handsome chandelier to adorn her bedroom, having on the previous May written complimentary letters to her and to several of her ministers (Rye, Introduction, p. lxxi) on the subject of the coveted order. So that just before this play was produced, people were talking of him afresh, and probably expecting another visit. All the incidents would be recalled at Windsor.

Another consideration must not be lost sight of. The Host's horses are stolen, and here note, by the way, what a transformation that effects in him. If Falstaff is "dejected" by his overthrow, the Host is completely overwhelmed. All his hopes have vanished, and he will give over all. He, the influential man of Windsor, is made a fool of and cozened by these wretched foreigners in the eyes of every one, and, what is worse, has suffered serious loss. What has he done to merit such punishment? That is a part of the plot that remains in abeyance. For some very good reason he is to be humiliated. Ford and Falstaff are plain sailing, but there is more in the Host's disgrace than meets the eye.

Caius and Evans are the machinery for this purpose, and also whereby to weave in this telling reference to subjects of local interest. It is a free and easy episode this practical joke. A foreigner was no matter. They were usually represented on the insular stage, at least in comedy, as more or less capable of anything. But the Welshman? It is a sad fact that that old Taffy slander was in full swing at this time, and the suggestion would have been popular and readily accepted. Not seriously, but a jocular sort of national characteristic. Andrew Borde says (*Boke of Knowledge*, 1542): "Many of them [Welshmen] be light-fingered and love a purse." Middleton alludes to it in *Black Book* (Bullen's Middleton, viii. 37), 1604: "Your Welsh hue and cry . . . the only net to catch thieves." And Beaumont and Fletcher, *Thiery and Theodoret*, v. (*ante* 1616): "Did you doubt we could steal . . . Did not I speak Welsh?" It was a recognised sarcasm. It is comforting to remember that the Host was not out of pocket. Fenton makes that good. But there is no suggestion that the real plotters make restitution. In any case the Host lost what was probably dearer to him than horses or money—his reputation for business acuteness. Caius and Evans may arrange with Fenton, but horses in the hands of Pistol and Nym would be in a parlous state.

This disposes of the minor plot of *Merry Wives*, but I have still to say a little more about mine Host. Halliwell printed a document in his *Folio Shakespeare*, showing that in 1561 the Host of the Garter was Richard Gallis. He was three times Mayor of Windsor, and in 1562 he was returned as M.P. for the town. He is described on his monument in the parish church as "learned." Halliwell

assumes that this is the actual person presented to us, and that his leading position and the high estimation in which he was held account for the familiar terms he is on with his guests. This view of the Host's position and the references to Halliwell are given in Wheatley's edition of *Merry Wives*. Richard Gallis, the Mayor, died in the sixty-ninth year of his age in 1574 (Tighe and Davis, *Annals of Windsor*, i. p. 625, note).

I do not think it is likely Shakespeare would have taken such liberties with a respectable citizen, and one apparently in no way worthy of being held up to ridicule in the manner this mad Host undoubtedly is. If, however, the Richard Gallis referred to in my note at IV. ii. 180 succeeded him, was his son in fact, he would be a very suitable butt. I refer to the man who wrote the "little pamphlet of the acts and hanging of foure witches in 1579," R. Scot's *Discoverie of Witchcraft* (p. 39, reprint), 1584. He was "a mad man who hath written according to his frantike humour," this "Richard Gallis, a Windsor man" (p. 13). He would be a fair mark, and moreover Shakespeare was undoubtedly indebted to Reginald Scot's work in this play in more places than one. Unfortunately the "little pamphlet" is lost. Mine Host gives me the impression of being a skit upon one who merited a certain amount of sarcasm and ridicule. The character was probably very popular. In the shortened Quarto, as I have already remarked, his speeches are treated with greater respect than those of any other character. He was copied in that popular play, *The Merry Devil of Edmonton*, and Dekker's Tucca in *Satiromastix*, 1602, has traces of him. I should suppose that, next to Falstaff,

he took the public fancy. Nevertheless he is such an unnatural, impossible sort of creation that it seems likely he was built upon some living counterpart or oddity.

(10) No less than six stories of considerable length, mostly, if not all, of Italian origin, have been reprinted in the Shakespeare Library (2nd ed., 1875, Part I. vol. iii.) in connection with this play. They are all concerned, as might be foretold, with love, jealous husbands, and the concealment of lovers.

One of these, "The Fishwife's Tale of Brainford," from *Westward for Smelts*, 1620, was advanced by Malone, apparently for no other reason than that it was pitched at Windsor. It need be no further referred to, since it is of too late a date.

Another, "The Story of Lucius and Camillus," is reprinted from *The Fortunate, the Deceived, and the Unfortunate Lovers*, 1632. A lover is concealed "in a heap of linen which was but half dry." The tale has hardly any other similarity with ours, and is also of too late a date to be of any interest. Another version of this story, under the name of "The Story of Bucciuolo and Pietro Paolo," from *Il Pecorone di Ser Giovanni Fiorentino*, 1640, is also given.

"The Story of Nerisio of Portugal," from Straparola's *Le tredici piacevoli notti*, 1569 (i. 129), has similarities. The lover is concealed amongst clothes, looked for by the husband, and afterwards tells his adventures to a friend, who is, unknown to him, the husband himself.

There is also another tale from *Te tredici* of Straparola, "The Story of Filenio," which contains resemblances, "chiefly consisting in the plurality of lovers, and the

ladies communicating to each other the addresses of the same gallant."

The last tale to be mentioned is also mainly from Straparola. It was printed at an early date in Tarlton's *Newes out of Purgatorie*, 1590, as "The Tale of the two Lovers of Pisa." It is not worth reprinting in full, and may be found also in Steevens' Shakespeare. The wording is similar in some places to that of *Merry Wives*.

Lionel tells Mutio, a doctor of laws, how he loves a beautiful young woman wedded to an old man. Mutio is a stranger to Lionel, and is the old husband. "Trie her man, quoth hee, faint heart never woone faire Lady." Margaretta makes an appointment with Lionel and he, "as joyfull a man as might be," tells Mutio "that I hope to make the old pesant her Husband looke broad headded by a paire of brow antlers." "The olde doctor askte when should be the time: mary quoth Lionello tomorrow at foure of the clocke in the afternoone, we 'll dub the olde Squire knight of the forked order." The meeting takes place, "but scarse had they kist ere the Maide cried out to her Mistresse that her Maister was at the doore. . . . Margarett for a shifte chopt Lyonello into a great driefatte full of Feathers. . . . Mutio called for the keyes of his Chambers and looked in everye place . . . he coulde not finde him." Lyonello tells all this to Mutio, and, "upon Thursday next the old Churle suppeth with a patient of his a mile out of Pisa. . . . I feare not but to quitte him for all." This meeting also takes place, and Mutio again arrives. The lover is concealed "between two seelings of a plauncher." Mutio "lockt in all the doores, and began to search every chamber, every hole, every chest, every tub, the very well:

he stabd every featherbed through, and made havocke, like a mad man . . . then was Lionello conveighed away." A third meeting is arranged, Mutio, as before, having been made privy to everything. It takes place. "Alas, alas, mistresse, cried the maid, heer is my maister, & 100 men with him with bils and staves: we are betraid, quoth Lionel, and I am but a dead man" (IV. ii. 44). This time he is hidden in a chest of valuable papers, and Margaret sets fire to the house. In order to save "his obligations and statutes" in the chest, Mutio bade two of his men see it safe, and watched his house burning. Subsequently Lionel discovers who Mutio is, and tells his friends all those stories were inventions, for he (Mutio) "was generally known to bee a jealous fool: therefore with these tales I brought him into this [fool's] paradice." This jest so plagued Mutio that he shortly after died, and . . . "for that they two were the death of the old man, now are they plagued in purgatory, and he whips them with Nettles."

It can easily be seen that Falstaff's adventures are founded upon this tale. The resemblance between the incidents, and the situation which gives rise to them, is too close to be merely accidental. Tarlton, the famous actor and comedian, died in 1588. His popularity was unbounded, and hardly a name of the time lived longer in people's memories, or was oftener mentioned. Probably Shakespeare met him in his earliest time in London.

(11) There are not many works, dramatic or otherwise, preceding the *Merry Wives of Windsor* which can lay claim to having been made use of therein by Shakespeare, or which even seem to be referred to, so far as we can find out, in the most accidental way. I have noticed these

allusions, or coincidences, as they occur, in the play. But it may be interesting to call attention to them here in a group. Tarlton's *Newes out of Purgatorie* (1590) has just been mentioned. So also has Reginald Scot's *Discoverie of Witchcraft* (1584). For the last work, see "Amaimon" and "Barbason," II. ii. 312, and "divinity in odd numbers," V. i. 4 (note); "Fairies, black, grey, green, and white," V. v. 41. And less prominently at I. iii. 61; V. v. 144.

The old anti-Spaniard and pre-Armada play, *Three Lords and Three Ladies of London*, may have supplied the terms "cavaliero," II. i. 197, and "Castalion," II. iii. 34. They were hardly in use earlier than the date of writing that play (1587–88).

The character of the "Cataians," II. i. 145, was probably derived from W. Watreman's *Fardle of Facions*, 1555, which is the earliest account of them (by that name) I have met with.

For the general idea of satirising the use of the word "humour," or rather the abuse of it, Ben Jonson's *Every Man in his Humour* must be referred to. See note at I. i. 134. There are many parallel passages, but none very striking, cited in my notes from Jonson's play. They are rather to be regarded as the language of the time than allusions. Parallelism may be traced between Ford and Kitely, and between Slender and "Master Stephen, the country gull." But I am not inclined to lay much stress upon it. The duelling terms, "stoccado," etc., are also common to both plays, but are found earlier.

Wheatley says: "There seems to be no reason for

doubting that the play was written to Elizabeth's order, and under these circumstances Shakespeare must have set to work to fulfil the command by emulating the *Every Man in his Humour*, in which he had played a part." That seems to me to go too far, but the last words give us the clue to the cause of several trifling similarities. We are not positive which play preceded the other. I imagine they were almost simultaneous. The passages, "now summer is coming on" in *Every Man*, I. ii. (8*b*), and "tomorrow being St. Mark's day," give April 25 for its date. There is hardly anything in *Merry Wives* one could call indebtedness to *Every Man*.

Plays of about the date of *Merry Wives*, or immediately succeeding it, often have echoes of it. I must refer to my notes for the examples. Perhaps the most unmistakable examples are in Porter's *Two Angry Women of Abingdon* (at I. iv. 144; II. i. 231, etc.); *Merry Devil of Edmonton* (at I. iii. 23; III. i. 57, etc.); Wilkins' *Miseries of Enforced Marriage* (at I. iii. 2, etc.); and *Look About You*, a capital play in Haz. Dods. (vol. vii.). Furnivall's *Centurie of Prayse* refers to Heywood's *Fair Maid of the Exchange*, 1607, where "the plot of Flower and his wife each promising their daughter to a different man while a third gets her, is more or less from *Merry Wives*." See note at V. v. 3. And Beaumont and Fletcher's *Mons. Thomas* (at II. ii. 6), as well as Massinger's *Renegado* (at IV. ii. 79), must be mentioned. These united references are very interesting as showing the immediate popularity attained by the play. The *Merry Devil of Edmonton*, "your dear delight, the Devil of Edmonton," as Jonson calls it, owes much to the *Merry Wives*. I intended to have drawn a

rigorous comparison, but any reader can do it for himself, and I was somewhat deterred by a fact I have not seen anywhere noticed. It is capable of proof, from Jonson's *Staple of News*, that the text we have is not in all respects that of the play in Jonson's time. The old play followed the prose tract (or agreed with the prose tract, which may have followed it) more closely than the text we have does. The date of its appearance was about 1600.

(12) I will now quote briefly the opinions of a few eminent critics upon this play. And first is Dryden. When comparing the French and English drama, he says: "I could produce even in Shakespeare's and Fletcher's works, some plays which are almost exactly formed [*i.e.* with regard to the 'unities' and classical models] as the *Merry Wives of Windsor* and the *Scornful Lady*; but because (generally speaking) Shakespeare, who writ first, did not perfectly observe the Laws of Comedy, and Fletcher, who came nearer to perfection, yet through carelessness made many faults; I will take the pattern of a perfect play from Ben Jonson. . . . *The Silent Woman*," Dryden, *Essay on Dramatick Poesie*, 1668.

Pepys' disparaging opinions refer rather to the actors than the play. They need only be referred to. A much more weighty critic is Dr. Jonson. After dealing with the tradition preserved by Rowe, that it was written at the command of Queen Elizabeth, he says: "No task is harder than that of writing to the ideas of another. Shakespeare knew what the queen, if the story be true, seems not to have known, that by any real passion of tenderness, the selfish craft, the careless jollity, and the lazy luxury of

Falstaff must have suffered so much abatement, that little of his former cast would have remained. Falstaff could not love, but by ceasing to be Falstaff. He could only counterfeit love, and his professions could be prompted, not by the hope of pleasure, but of money. . . . This comedy is remarkable for the variety and number of the personages, who exhibit more characters appropriated and discriminated, than perhaps can be found in any other play. . . . The conduct of this drama is deficient; the action begins and ends often, before the conclusion, and the different parts might change places without inconvenience; but its general power, that power by which all works of genius shall finally be tried, is such, that perhaps it never yet had reader or spectator who did not think it too soon at the end," Jonson in Steevens' Shakespeare, iii. 501, 502, 1793. The passages omitted refer to Falstaff's deterioration and the use of provincial language, and are unimportant. With regard to the "variety and number of personages," Ben Jonson's *Bartholomew Fair* forges easily ahead.

Gervinus has a very good analysis of the play, no doubt finding motives rather too abundantly, as is his wont. He says at the end: "Great emphasis is laid throughout on honest knavery in contrast to Falstaff's knavery. A wife, say the two women, may be merry and yet honest too. . . . That the tricks played upon Falstaff were not only 'admirable pleasures' but 'honest knaveries,' can alone move the plain, true, timid, pious pastor to take pleasure in them. This simple but honest knavery celebrates its victory throughout over cunning and presumption. The crafty self-loving dig the pit and fall into it themselves. . . . These words may be regarded as the soul of the play. . . .

An egotist like Falstaff can suffer no severer defeat than from the honesty in which he does not believe, and from the ignorance which he does not esteem," *Shakespeare Commentaries*, 1875. I don't find much superfluous piety in the schoolmaster-parson.

Hazlitt says: "The Welsh parson, Sir Hugh Evans, is an excellent character in all respects. He is as respectable as he is laughable, . . . Nym, Bardolph, and Pistol are but the shadows of what they were; and Justice Shallow himself has little of his consequence left. But his cousin, Slender, makes up for this deficiency. He is a very potent piece of imbecility. In him the pretensions of the worthy Gloucester family are well kept up, and immortalised. He and his friend Sackerson, and his book of songs and his love of Anne Page and his having nothing to say to her can never be forgotten. It is the only first-rate character in the play; but it is in that class. Shakespeare is the only writer who was as great in describing weakness as strength," *Characters of Shakespeare's Plays*, ed. 1869 (by William Hazlitt, 1st ed., 1817).

Dowden says: "The *Merry Wives of Windsor* is a play written expressly for the barbarian aristocrats, with their hatred of ideas, their insensibility to beauty, their hard efficient manners, and their demand for impropriety. The good folk of London liked to see a prince or a duke, and they liked to see him made gracious and generous. These royal and noble persons at Windsor wished to see the interior life of country gentlemen of the middle class. . . . The comedy of hearing a French physician and a Welsh parson speak broken English was appreciated by these spectators . . . Shakspeare did not make a grievance of

his task. . . . But Falstaff he was not prepared to recall . . . He dressed up a fat rogue . . . in Falstaff's clothes . . . he made it impossible for the most laborious nineteenth century critic to patch on the *Merry Wives* to *Henry IV.*," *Shakespeare, His Mind and Art*, p. 370, 1875.

Dowden quotes from Hartley Coleridge: "That Queen Bess should have desired to see Falstaff making love proves her to have been, as she was, a gross-minded old baggage. Shakespeare has evaded the difficulty with great skill. But the Falstaff of the *Merry Wives* is not the Falstaff of *Henry the Fourth.* It is a big-bellied impostor. . . . Ford's jealousy is of too serious a complexion for the rest of the play. The merry wives are a delightful pair. . . . And sweet Anne Page, she is a pretty little creature," etc., *Essays and Marginalia*, vol. ii. pp. 133, 134. Dowden quotes this in support of the view that Falstaff cannot be the same person in the two plays or series of plays. In his Shakespeare Primer, however, he somewhat modifies this opinion.

My notes I leave to speak for themselves. The illustrations in them are almost entirely such as I have come across in my own study, and where possible they are of a date prior to that of *Merry Wives.* The *New English Dictionary* has been constantly referred to for necessary help and guidance. Thanks to its final decisions, in several cases, much futile work of the early commentators can be safely set aside. Some of my illustrations and explanations may be far-fetched, and I would plead for them that they be regarded as tentative. Many are undoubtedly correct.

My thanks are due to Dr. Dowden and Mr. Craig for valuable advice. The latter has kindly helped me in the laborious task of correcting the proofs, enabling me to remedy errors which might have escaped notice.

THE MERRY WIVES OF WINDSOR

DRAMATIS PERSONÆ[1]

SIR JOHN FALSTAFF.
FENTON, *a Gentleman.*
SHALLOW, *a Country Justice.*
SLENDER, *Cousin to Shallow.*
FORD, PAGE, } *two Gentlemen dwelling at Windsor.*
WILLIAM PAGE, *a Boy, Son to Page.*
SIR HUGH EVANS, *a Welsh Parson.*[2]
DOCTOR CAIUS, *a French Physician.*
Host of the Garter Inn.
BARDOLPH, PISTOL, NYM, } *Followers of Falstaff.*[3]
ROBIN, *Page to Falstaff.*
SIMPLE, *Servant to Slender.*
RUGBY, *Servant to Doctor Caius.*

MISTRESS FORD.
MISTRESS PAGE.
ANNE PAGE, *her Daughter.*
MISTRESS QUICKLY, *Servant to Doctor Caius.*

Servants to Page, Ford, etc.

SCENE: Windsor, and the Neighbourhood.

[1] Not in Qq, Ff. Inserted by Rowe.
[2] Sir Hugh Evans, *a Welsh Parson*] Rowe, Steevens (Welch) *et seq.*; Syr Hugh the Welch knight Q 1 (a mistake).
[3] *Followers*] Rowe, Steevens, Craig, *Sharpers* Globe.

THE MERRY WIVES OF WINDSOR

ACT I

SCENE I.—*Windsor. Before Page's House.*

Enter JUSTICE SHALLOW, SLENDER, *and* SIR HUGH EVANS.

Shal. Sir Hugh, persuade me not; I will make a Star-chamber matter of it: if he were twenty Sir John Falstaffs, he shall not abuse Robert Shallow, esquire.

1. *Sir Hugh*] called "the Welch knight" by an error on the title-page of Q, 1602. "Sir" was the usual translation of *dominus*, the academical title of one who had taken his degree as bachelor in the University. Hence it was commonly applied to clergymen, as in *As You Like It*, *Twelfth Night*, etc. In Ben Jonson's *Tale of a Tub* "Canon Hugh, Vicar of Pancras," is indiscriminately addressed as "Sir" or "Canon" in the play. "Sir John" was a common nickname for a priest in Queen Elizabeth's time. The title "Sir" applied to a Bachelor of Arts was in use in Trinity College, Dublin, and printed over the doors of the rooms (prefixed, however, only to the surname) as recently as 1870–1880.

1, 2. *a Star-chamber matter*] Compare Shirley: "I'll have you all Star-chambered" (*A Constant Maid*, v. 3). And Harington, *Met. of Ajax* (Chiswick rept. 56, 57), 1596: "a bill should have been framed against you in the Star-chamber upon the statute of unlawful assemblies." The name Star Chamber was given to a high court of justice in the 15th, 16th, and 17th centuries. It was abolished by the Long Parliament in 1641, and is first heard of in the reign of Edward III., the "chambre des estoiles" in Westminster. At the date of this play it exercised almost unlimited jurisdiction. "The place is called the Star Chamber, because the roof thereof is decked with the likeness of stars gilt: there be plaints heard of riots, routs, and other misdemeanours" (Stow's *Survey of London*, 1603). The term "star chamber" is twice used in Beaumont and Fletcher's plays in a literal signification: "lightsome, cool star-chamber Open to every wind" (*Sea Voyage*, i. 4); and "that bright star-

Slen. In the county of Gloucester, justice of peace and "Coram."

Shal. Ay, cousin Slender, and "Custalorum."

Slen. Ay, and "Rato-lorum" too; and a gentleman born, master parson; who writes himself "Armigero," in any bill, warrant, quittance, or obligation, "Armigero."

Shal. Ay, that I do; and have done any time these three hundred years.

8. *Rato-lorum*] Ff, *Rotulorum* Q 3.

chamber" (*Fair Maid of Inn*, v. 3), where it means a cool, elevated apartment, and figuratively the firmament. These early uses are suggestive with regard to the origin of the name. The same use occurs in Webster and Dekker. For a parallel to "if he were twenty," etc., a common expression, see quotation from *Lord Cromwell* in note to III. ii. 19, below.

5, 6. *justice of peace and "Coram"*] "Coram" here has nothing to do with the Latin preposition *coram*, as stated by Schmidt and various other commentators. The word is a well-established corruption for *quorum*, the first word of the clause in the Commission which named the justices—"*quorum vos . . . unum esse volumus.*" The expression in the text is common: "and of the collections of the scatterings, a Justice, *Tam Marti quam Mercurio*, of Peace and of Coram," Nashe, *Pierce Pennilesse* (Gros. ed., ii. 27), 1592; "we'll have 'em over to some country justice of coram, for we scorn to be of the peace," Webster, *Westward Ho*, v. 3, 1607; "pretty maintenance to keep a justice of peace and coram," Randolph, *Muses' Looking-glass*, and Massinger, *New Way to Pay Old Debts*, iii. 2, 1633, where it is *quorum* in Gifford's edition.

7. *Custalorum*] A contraction (or corruption) of *custos rotulorum*, keeper of the rolls: the chief civil officer of a county, who is necessarily a Justice of the Peace and of the Quorum for the county. See Stanford Dictionary, *Custos*. Slender's *Rato-lorum* in the following line is a purposed blunder to show his ignorance.

10, 11. *Armigero*] "*Armigero.* Valiant in arms, warlike, martial" (Baretti's *Italian Dictionary*). Slender, Steevens says, "had seen the Justice's attestations, signed—'*jurat coram me*, Roberto Shallow, *Armigero*'; and therefore takes the ablative for the nominative case of *Armiger*." Steevens was a man of fertile explanation. The first example of *Armiger* in *New Eng. Dict.* is from Horace Walpole, 1762. It occurs, however, in Ben Jonson. Hilts calls out to Squire Tub: "Armiger Tub, Squire Tripoly!" *Tale of a Tub*, i. 1 (440*a*, in Cunningham's *Gifford's Jonson*, vol. ii.), 1633. In J. Rider's *Bibliotheca Scholastica*, 1589, the word is defined: "Esquire, *Armiger*."

12. *I do . . . have done*] Steevens adopted Farmer's suggestion, reading "I" for "we." But "I" refers to "who writes himself." We must suppose "we Shallows" understood before "have done." Malone remarks here: "Shakespeare has many expressions equally licentious."

12. *I*] *We* Steevens (Farmer conj.).

13. *three hundred years*] Justice Shallow in this play has been identified with Sir Thomas Lucy of Charlecote in Warwickshire. Halliwell-Phillips states

Slen. All his successors gone before him hath done 't: and all his ancestors that come after him may: they may give the dozen white luces in their coat.

Shal. It is an old coat

Evans. The dozen white louses do become an old coat well; it agrees well, passant; it is a familiar beast to man, and signifies love.

14. *hath*] *have* F 3, 4.

that the Lucy family took that name [they were previously Charlecotes] in the year 1250, which gives somewhere about three hundred years to the date of the writing of the play. This family assumed the arms of the Barons Lucy (of the northern marches); "three Luces Argent in a shield gules," Camden's *Britain*, Holland's trans. p. 564 (1610). "Avon now runneth downe from Warwicke with a fuller streame by Charle-cot, the habitation of the renowned ancient family of the Lucies knights, which place long agoe descended hereditarily to them from the Charlcots," *ibid.* pp. 534, 535, In Peacham's *Compleat Gentleman*, p. 447 (1661), it is given more explicitly: "Lucie, *tres lucios pisces*, or three pikes, quartered by the Earls of Northumberland, and the coat of that noble gentleman, Sir Thomas Lucy of Warwickshire, Knight."

16. *give*] Heraldic: to display as an armorial bearing. The term occurs again in *1 Henry VI.* I. v. 29. So in *The Pinner of Wakefield*, attributed to R. Greene, 1599: "We are gentlemen. *George.* Why, sir, So may I, sir, although I give no arms." And *Soliman and Perseda* (Haz. Dods. v. 264), 1592: "In France I took the standard from the King, And gave the flower of Gallia in my crest."

16, 17. *dozen white luces in their coat*] Luce is the old name for the pike, as in Chaucer's *Canterbury Tales*, Prologue: "many a luce in stewe." Old French, *luce*; Low Latin, *lucius*. "The pike, as he ageth, receiveth diverse names, as from a frie to a gilthed . . . to a pod . . . to a jacke . . . to a pickerell . . . to a pike, and last of all to a luce," Harrison, *Description of England*, Bk. III. ch. iii., 1577. The reference is to the coat of arms of the Lucy family. See last note. Wheatley refers to Dugdale's *Warwickshire*, 1656, p. 348, for "a representation of an early monument in Warwick church, to the memory of Thomas, son of Sir William Lucy," which has "a quartering of the Lucy arms exhibiting the dozen white luces." However this may be, there is no doubt that the proper number was three.

19–21. *louses . . . old coat . . . love*] Compare N. Breton, *Crossing of Proverbs*, *ante* 1616, "A louse is a beggar's companion." With regard to a beggar's "love" for these nasty vermin, compare Beaumont and Fletcher, *The Widow*, i. 1: "As long taking leave as a beggar of a fat louse"; and *Loyal Subject*, i. 3 (Dyce's ed., v. 21). Steevens quotes an apt illustration here from *The Pennilesse Parliament*, 1608. His passage is not to be found in Hindley's reprint of the tract.

20. *passant*] The luce in the coat is blazoned "haurient" (placed perpendicularly), which would not suit the context. The term includes, perhaps, the phrase *en passant*. Compare *Court*

Shal. The luce is the fresh fish; the salt fish is an old coat.

Slen. I may quarter, coz.

Shal. You may, by marrying.

Evans. It is marring indeed, if he quarter it.

Shal. Not a whit.

Evans. Yes, py'r lady; if he has a quarter of your coat, there is but three skirts for yourself, in my simple conjectures: but that is all one. If Sir John Falstaff have committed disparagements

26. *marring*] F 1, Q 3; *marrying* F 2, 3, 4. 29. *skirts*] *shirts* Q 3.

and Times of James I., p. 145: "neither was he willing to talk single, but, as *en passant*, told stories of a certain Theatine, of Verona," Letter of Chamberlain, 1611. In Holland's *Plinie* (1601) these words in "ant" often occur, non-heraldically.

22. *fresh fish . . . salt fish*] Shallow seems to mean that an "old coat" should have a salted fish, not a fresh-water fish like the luce. The term "salt fish" cannot, I think, mean a sea fish. Nevertheless, the sea-pike is spoken of very highly by Pliny (ix. 17), but "the Pikes that are caught in the river be better" (see also xxx. 2). Many notes have been written on this passage, endeavouring to extract various senses out of the word "salt," but to no purpose. Shallow's quibble lies in the word "fresh," meaning either fresh water, or not salted. He endeavours to extend this to "salt." It should be noted that "fresh fish" had also the signification of "novice," as in *Henry VIII.* II. ii. 86. Sir Thomas Lucy was at this time an elderly man. He died in 1600, at the age of sixty-eight. A similar pun or quibble (*fleure de lice* and "lice") has been discovered in Holinshed (Stanihurst's *Ireland*), by Rushton. It is quoted by Schmidt and Wheatley.

25, 26. *marrying . . . marring*] So in *All's Well*, II. iii. 315: "A young man married is a man that's marred," and Sharpham, *Cupid's Whirligig*, Act III. (1607): "to marry a child that's to mar a man."

26. *quarter*] Heraldic: "to add (another's coat) to one's hereditary arms," *New Eng. Dict.* "Quartering" and "impaling" are the technical terms for the modes of exhibiting the conjoined arms of husband and wife. In line 28 the quibble seems to have nothing more in it than a departure from the heraldic sense.

27. *Not a whit*] Not a bit. Occurs in most of the plays, sometimes in form "no whit," or "ne'er a whit." In Roy's *Rede me and be nott wrothe* (Arber, p. 188), 1530, a different form occurs: "The devil of the whit that I can." The same word as "wight."

29. *three skirts*] There is some allusion here, perhaps to the wear of the period. Skirted coats (not cloaks) had hardly come into wear amongst the upper classes. A little later Davenant says in *The Unfortunate Lovers*, ii. 1: "What skirt's in fashion now? the jacket way Down to the hams? *Fris.* No, sir, six in a rank." Possibly "four skirts" preceded that fashion as early as the date of *Merry Wives*.

unto you, I am of the church, and will be glad to do my benevolence to make atonements and compremises between you.

Shal. The council shall hear it; it is a riot.

Evans. It is not meet the council hear a riot; there is no fear of Got in a riot: the council, look you, shall desire to hear the fear of Got, and not to hear a riot; take your vizaments in that.

Shal. Ha! o' my life, if I were young again, the sword should end it.

Evans. It is petter that friends is the sword, and end it: and there is also another device in my prain, which peradventure prings goot discretions with it:—there is Anne Page, which is daughter to Master Thomas Page, which is pretty virginity.

34. *compremises*] *compromises* Pope. 35. *hear*] F 1, Q 3; *hear of* F 2, 3, 4. 39. *your*] F 1, Q 3; *you* F 2, 3, 4. 46. *Thomas*] *George* Theobald.

33, 34. ***make atonements . . . between you***] reconciliation. Compare *Richard III.* I. iii. 36: "make atonement Betwixt the Duke of Gloster and your brothers."

35.] The Quarto may properly be said to begin here. It opens "Ne'er talk to me, Ile make a star-chamber matter of it. The Councell shall know it." All the coram business, and the Lucy references are excluded from the Quarto, where Slender is less in evidence.

36. ***council . . . riot***] "By the council is only meant the courts of the star-chamber, composed chiefly of the King's Council sitting in *camerâ stellatâ*, which took cognisance of atrocious riots" (Blackstone).

39. ***take your vizaments***] make your minds up. "To take advisements, to take thought, to consider or deliberate, . . . hence, to decide, resolve." This obsolete expression is illustrated in *New Eng. Dict.*, from 1375 to 1597. The last is from Daniel's *Civil Warres*, I. xcii.: "And mus'd awhile, waking advisement takes of what had past in sleepe." The word does not occur again in Shakespeare. The form "avisement" is used by Ben Jonson as an intentional corruption (*Tale of a Tub*, i. 1).

40.] See II. i. 232, and II. iii. 47.

44, 45. ***goot discretions***] good sense. See IV. iv. 1 for this word again from Evans.

46. *Thomas*] Master Page is called George in three places, but the mistake may have been Shakespeare's, since it is the text of the Folios. Possibly it is a transcriber's error.

Slen. Mistress Anne Page? She has brown hair, and speaks small like a woman.

Evans. It is that fery person for all the orld, as just as you will desire; and seven hundred pounds of moneys, and gold and silver, is her grandsire upon his death's-bed (Got deliver to a joyful resurrections!) give, when she is able to overtake seventeen years old: it were a goot motion if we leave our pribbles and prabbles, and desire a marriage between Master Abraham and Mistress Anne Page.

Slen. Did her grandsire leave her seven hundred pound?

Evans. Ay, and her father is make her a petter penny.

49. *small*] F 1, Q 3; omitted F 2, 3, 4. 55. *goot*] F 1, Q 1; *good* F 2, 3, 4 (and at line 44, etc.). 59, 60 and 63, 64.] Given to Shallow by Capell, Steevens, etc.

49. *small*] treble, shrill. Compare *Coriolanus*, III. ii. 14, and *Midsummer Night's Dream*, I. ii. 52 (adverbial use). And in the *Travels of Captain John Smith*, Arber rept., p. 76, 1612: "The faces of all their Priests are painted as vgly as they can devise, in their hands they had every one his Rattle; some base [in tune], some smaller."

50. *for all the orld*] Exactly. This expression, hardly obsolete, occurs frequently; "he was for all the world like a forced radish," *2 Henry IV.* III. ii. 334.

53. *death's-bed*] The insertion of the "s" here, though perhaps correct, is not authorised in literature. It is merely a part of the stage Welshman's speech of the time, full of the letter. Compare Ben Jonson's *For the Honour of Wales* (*passim*); for example, "without all piddies or mercies or proprieties or decorums."

56. *pribbles and prabbles*] A redundancy for "brabbles." See again v. v. 168, and in Fluellen's dialect in *Henry V.* IV. viii. 69: "Keep you out of prawls and prabbles." "Brabble" (quarrel), is in *Twelfth Night*, v. 68, etc. "Bibble-babble," a common expression, occurs there also: "their Physicke proved nothing but words and bibble-babbles," Holland's *Plinie*, xxvi. 2. Compare Lyly's *Mother Bombie*, v. 3: "Let us not brabble but play, tomorrow is a new day."

59, 60 and 63, 64.] These two speeches were given to Shallow by Capell, followed by Steevens and some modern editors. The Folio, the only authority, leaves us no choice in the matter.

61, 62. *a petter penny*] something more. Compare *The London Prodigal*, III. i., 1605: "You 'll do this with forty pounds a year? *Civet.* Ay, and a

Slen. I know the young gentlewoman; she has good gifts.

Evans. Seven hundred pounds and possibilities is goot gifts.

Shal. Well, let us see honest Master Page. Is Falstaff there?

Evans. Shall I tell you a lie? I do despise a liar as I do despise one that is false, or as I despise one that is not true. The knight, Sir John, is there; and, I beseech you, be ruled by your well-willers. I will peat the door for Master Page. [*Knocks.*] What, hoa! Got pless your house here!

Page. [*Within.*] Who 's there?

Enter PAGE.

Evans. Here is Got's plessing, and your friend,

65. *possibilities*] F 1, Q 3; *possibility* F 2, 3, 4.

better penny, sister." And in *The Mall*, by J. D. (Saintsbury's *Dryden*, viii. 517), 1674: "a thousand pound, and a better penny." And in Dryden's *Sir Martin Mar-all*, IV. i., 1667: "£5000 and a better penny." In *Court and Times of James I.*, ii. 468, in a letter from J. Chamberlain, July 1624: "The Earl of Holderness married Sir William Cockaine's daughter, with £10,000 portion, and a better penny, as they say."

65. *possibilities*] prospects. Halliwell-Phillips (followed by Wheatley) gives this word here the meaning "possessions," from the following words in a will dated *circa* 1610, and written in strangely corrupt orthography, "for my possebilities is abel to mantayne her." This seems as likely to mean "it is possible for me to maintain her" as not. In any case it is a slender argument with which to divest the passage of its obvious sense. I find the following parallel passage in Peele's *Old Wives' Tale* (1874 ed., p. 455), *ante* 1595: "My own and my own because mine, and mine because mine, ha, ha! Above a thousand pounds in possibility, and things fitting the desire in possession." And in Porter's *Two Angry Women of Abingdon* (Haz. Dods. vii. 310), 1599: "If that they like, her dowry shall be equal To your son's wealth or possibility." Halliwell is certainly wrong.

72, 73. *well-willers*] Not a coinage of Evans', as Schmidt implies. I find it in Howell's *Arbor of Amitie*, Epist. Ded. (ed. Grosart, p. 6), 1568, "my friendly welwillers," and again on the following page. The same author uses "ill-willer." "Well-willer" occurs several times in Holland's *Plinie* (x. 24; xxxv. 11), 1601. And in Greene's *Mamillia* (Gros. ii. 252), 1583.

75. Enter Page] Placed as in Globe

and Justice Shallow; and here young Master Slender, that peradventures shall tell you another tale, if matters grow to your likings.

Page. I am glad to see your worships well. I thank you for my venison, Master Shallow.

Shal. Master Page, I am glad to see you: much good do it your good heart! I wished your venison better; it was ill killed. How doth good Mistress Page?—and I thank you always with my heart, la! with my heart.

Page. Sir, I thank you.

Shal. Sir, I thank you; by yea and no, I do.

77. *here*] F 1, Q 3; *here's* F 2, 3, 4. 85. *thank*] *love* Q 1, Steevens.

and Cambridge. Rowe put the direction after line 74; Dyce and Craig after line 79.

78, 79. *tell you another tale*] Proverbial phrase. So in *Merry Jests of Wydow Edyth* (Hazlitt's reprint, p. 106), 1523: "I trowe ye shall heare another manner of tale." It occurs also in *Marriage of Wit and Science* (Haz. Dods. ii. 376), 1570.

79. *likings*] contentedness. The plural occurs in *Othello*, III. i.

81–84. *venison . . . ill killed*] Presumably the deer Falstaff is accused below of killing illegally (lines 114, 115). Justice Shallow's keepers had caught him red-handed and recovered the venison. This incident, coupled with the "luce and louse" sarcasm, both supported by tradition, form the evidence in favour of the supposed satirising of Sir Thomas Lucy. See Introduction.

82, 83. *much . . . heart!*] An established phrase of courtesy. "Heart" is sometimes omitted. See Rhodes' *Boke of Nurture* (Furnivall's *Babees Book*, 81), 1577: "When ye begin from boord to ryse, say to your fellowes all, 'Much good do it ye,' gently: then they curteous will ye call." It occurs as part of a grace in *Timon of Athens*, I. ii., where "do it" is corrupted into "dich." Sometimes it was corrupted to "God-dilge," "God diche," "Good dich," "much goditch ye," "mutchie God ditch," etc. Examples of these I have collected as the origin of "dich" was disputed. The expression in the text occurs in Chapman's *Gentleman Usher*, ii., 1600; Peele's *Edward I.* (without "heart"), 1593; and is frequent in Ben Jonson. For the corrupted forms, see *Gabriel Harvey* (ed. Grosart, i. 25; ii. 90; iii. 96) for earlier uses; and Mabbe, *Celestina*, Act IX., and *Aleman's Guzman*, i. 109, 1634, for later.

86. *la*] See below, line 266.

88. *by yea and no*] Frequent in Shakespeare, as in *2 Henry IV.* II. ii. 142. It occurs in *Sir Thomas Stukely*, 1598, and in Udall's *Ralph Roister Doister* (Haz. Dods. iii. 59), 1550. A phrase affected by the Puritans. See quotation at II. i. 5.

Page. I am glad to see you, good Master Slender.

Slen. How does your fallow greyhound, sir? I heard say he was outrun on Cotsall.

Page. It could not be judged, sir.

Slen. You 'll not confess, you 'll not confess.

Shal. That he will not. 'Tis your fault, 'tis your fault; 'tis a good dog.

Page. A cur, sir.

Shal. Sir, he 's a good dog, and a fair dog: can there be more said? he is good and fair. Is Sir John Falstaff here?

Page. Sir, he is within; and I would I could do a good office between you.

Evans. It is spoke as a Christians ought to speak.

Shal. He hath wronged me, Master Page.

92.] *Cotsall*] The Cotswold Hills in Gloucestershire. This passage appears to refer to some definite sporting event or fixture; presumably coursing. Warton endeavoured to fix a date for this play (1607) on the assumption that there was an allusion here to "Dover's Olympicks or the Cotswould games," as R. Brome calls them in *Merry Beggars*, II. i., 1641. These games were established at the beginning of James I.'s reign, and were held annually for some forty years with great popularity. See Nares' *Glossary*, Wheatley's Introduction to this play, and other commentators. Ben Jonson called Dover "his jovial good friend" (Cunningham's *Gifford's Jonson*, iii. 466*a*). Dancing of women, various kinds of hunting, and coursing the hare with greyhound were some of the games, Warton tells us, from *Annalia Dubrensia*, 1636. The play is too early for reference to Dover's "Games," but from an allusion in the *Annalia* as to the games having been practised for forty years, it is probable that Captain Dover combined and threw into order sports already popularly established in a highly suitable country. Drayton tells us that shepherds' festivals were commonly held there. In a ballad of about 1580, in *Ancient Ballads and Broadsides*, p. 221 (1870), "intytuled, Good Fellowes must go learne to daunce," these lines occur:

"The bryde wyll thanke vs for oure glee,
The worlde wyll us beholde a:
O where shall all this dauncinge bee,
In Kent or at Cotsolde a?"

And compare that "swinge-buckler . . . Will Squele, a Cotswold man," *2 Henry IV.* III. ii. 23.

95. *fault*] misfortune, loss, as in III. iii. 233. See *Pericles*, IV. ii. 79.

Page. Sir, he doth in some sort confess it.

Shal. If it be confessed, it is not redressed: is not that so, Master Page? He hath wronged me; indeed he hath; at a word, he hath, believe me: Robert Shallow, esquire, saith, he is wronged.

Page. Here comes Sir John.

Enter SIR JOHN FALSTAFF, BARDOLPH, NYM, *and* PISTOL.

Fal. Now, Master Shallow, you 'll complain of me to the king?

Shal. Knight, you have beaten my men, killed my deer, and broke open my lodge.

Fal. But not kissed your keeper's daughter?

Shal. Tut, a pin! this shall be answered.

113. *king*] *council* Q 1, Warburton.

107. *If*] Even if, though, granted that. *New Eng. Dict.* gives examples in this sense, 1340 to 1572. The sense here seems to require it. A rare usage —compare *Tempest*, II. ii. 70.

107. *confessed . . . redressed*] Herrick has, "He pays half that confesses his debt" (Grosart's *Herrick*, i. 165, 1648). Ray gives, "Confession of a fault makes half amends."

113. *king*] This points to the reign of King James, or to a correction made in the text to suit the play for representation before him. From line 112 to line 126 the words here are identical with those in the 1602 Quarto, with the exception that the latter reads "Councell" instead of "king." A similar reference to the king at I. iv. 5 (see note), is merely proverbial. The whole passage, especially the words from 114 to 116, bear reference almost certainly to some event, or ballad upon an event, familiar to Shakespeare's hearers. Sir Walter Scott's view of the legend is worth referring to (*Kenilworth*, ch. xvii.). Deer-stealing was a popular peccadillo at this time and far later. Rainoldes, in *Overthrow of Stage Playes* (p. 23 and p. 129, ed. 1629), 1593, says to the students at Oxford: "it were not fit . . . to rifle in Alehouses, nor to carowse in tavernes, nor to steale deere, nor to rob orchards."

114. *beaten my men*] From lines 124, 125 we may gather that Slender was one of the keeper's party, and got his head broken.

117. *Tut*] An expression of contemptuous indignation. "The Bawe-wawe of scholars, the Tutt of gentlemen, the Tee-hegh of gentlewomen" (Gabriel Harvey, *Works*, ii. 272, 1593). Cotgrave quotes it with "Trut, an interjection importing indignation."

117. *a pin!*] a trifle, *i.e.* rubbish! "To displease God they are not afearde For the valoure of a pynne," Roy, *Rede*

Fal. I will answer it straight; I have done all this. That is now answered.

Shal. The council shall know this.

Fal. 'Twere better for you if it were known in counsel: you'll be laughed at.

Evans. Pauca verba, Sir John; goot worts.

Fal. Good worts! good cabbage. Slender, I broke your head: what matter have you against me?

Slen. Marry, sir, I have matter in my head against you; and against your cony-catching rascals, Bardolph, Nym, and Pistol.

me and be nott wrothe (Arber, p. 72), 1528. Cotgrave has: "*A cela ne tienne*, For that not a pin matter" (1611).

121, 122. *in counsel*] in secret. Steevens quotes from Chaucer, *Prologue to the Squire's Tale*. Compare *Gammer Gurton's Needle*, II. ii.: "But first for you in councel I have a word or twaine." An old and common use, found oftenest in the proverbial expressions, "Three may keep counsel if two be away" (Chaucer, *The Commandments of Love, ante* 1400), and in Heywood, 1546. Later it became: "Two may keep, etc.," as in Shakespeare, *Titus Andronicus* and *Romeo and Juliet*; and earlier in Lyly's *Euphues*. G. Harvey may be quoted: "Two frendes or bretheren may keepe counsell, when one of the two is away."

123. *Pauca verba*] few words. Shakespeare has this earlier in *Love's Labour's Lost*, IV. ii. 171. Ben Jonson tells us it is "the bencher's phrase," *Every Man in his Humour*, IV. i. (1598). See also *Henry V.* II. i. 83. Jonson has it again in *Epicene*, III. i. (1609): "*Otter.* Nay, good princess, hear me *pauca verba*." It is met with as late as Shadwell's *Miser*, 1672. Why it is the "bencher's phrase" is yet to seek. Gifford says it is too high a matter for him. Skink uses the expression "pauca verba" in *Look About You* (Haz. Dods. vii. 458), 1600.

124. *Good worts! good cabbage*] Worts was the ancient name of all the cabbage kind. So, in Beaumont and Fletcher's *Valentinian*: "Planting of worts, of onions, any thing" (Steevens). "Cabage or colewort, *brassica*" (Baret's *Alvearie*, 1580). And in Holland's *Plinie*, xvii. 24 (541, L), 1601: "Neither can the Vine away with Coleworts or the Cabbage, nay it hateth generally all Woorts or pothearbs." Wheatley says the "commentators are clearly wrong when they say that worts was the old name for cabbage." Plenty more examples could be given showing they were right. Compare Malory, *Morte Arthur* (Globe ed., p. 379), 1485: "A little courtlage, where Nacien the hermit gathered worts, as he which had tasted none other meat of a great while."

128. *cony-catching*] cheating. Used again in *Taming of the Shrew*, v. i. 102. This term was invented by Robert Greene in his tracts on *The Art of Conny-Catching*, 1591, 1592. It at once became popular, being adopted by Gabriel Harvey in *Pierce's Supererogation* (1592) and his other writings. Greene says (Grosart, x. 33): "Yet

Bard. You Banbury cheese! 130

Slen. Ay, it is no matter.

Pist. How now, Mephistophilus!

Slen. Ay, it is no matter.

Nym. Slice, I say! pauca, pauca: slice! that's my humour. 135

have they clokes for the raine, and shadowes for their vilanies, calling it by the name of art or law: as cony-catching art, or cony-catching law" (1591). The cony is, of course, the rabbit, or dupe. "Gentlemen, and Marchants, all are caught like Cunnies in the hay [net], and so led like lambs to their confusion" (*ibidem*, p. 8). Harvey supplies the earliest example I have seen of the literal sense in his *Trimming of Thomas Nashe* (Grosart, iii. 48), 1597: "The cunny-catching weasel insnared in the parker's net." *New Eng. Dict.* refers to Minsheu, 1617. Possibly the wily weasel suggested the term, which was no doubt common property before Greene gave it his *imprimatur*. However, Minsheu says it is "a name given to deceivers, by a metaphor taken from those that rob warrens." "A cony-catcher" that lives by using his wit is introduced in *A Merry Knack to Know a Knave*, of which Henslowe records a performance in 1592. This may have antedated Greene. Malone inserted here: "They carried me to the tavern and made me drunk, and afterwards picked my pocket," from the Quarto, as being necessary to the sense of the scene. Sir John, Malone says, could have no knowledge of the "picking of Slender's purse" (line 166), without them. Moreover, Greene tells us, "In case hee [the cony-catcher] bring to passe that you [the countryman] be glad of his acquaintance, then doeth he carry you to the Tavernes" (*ut supra*, p. 10). The passage is therefore very proper to the situation, though it is not necessary, since we can gather all this from the subsequent dialogue, and Sir John knows his followers' doings no doubt. See line 155 and note.

130. *You Banbury cheese*] An allusion to the thinness implied by his name Slender. "Now the fame of this toune is for zeale, cheese, and cakes," Holland's translation of Camden's *Britannia* (1586), 1610. The original referred only to "cheese," and thereby hangs a tale [see Camden's MS. Supplement to the *Britannia* in the Bodleian *Encyclopædia Metropolitana*]. Wheatley says this cheese was "made about an inch in thickness." Apparently it had a coating that had to be pared off, leaving the remnant very thin. "I never saw Banbury cheese thicke enough." Heywood, *Epigrams*, 5th Hundred, No. 24, 1562: "like a Banbury cheese, nothing but paring." Marston, *Pasquil and Katharine*, iii. line 178, 1600: "like a Banbury cheese that goes away most in parings." *Court and Times of James I.*, ii. 182, Letter of J. Chamberlain, 1619.

132. *Mephistophilus*] A term of abuse, from the devil in Marlowe's *Dr. Faustus*. Ben Jonson used it at the same date, or earlier (?): "*Onion.* Tut! Your witness cannot serve. *Juniper.* 'Sblood, why what! thou art not lunatic, art thou? an thou be'st avoid, *Mephistophilus*!" *Case is Altered*, ii. 4 (1598). It is similarly used by Dekker in *Gentle Craft* and *Satiromastix*, and various other writers. See below, IV. v. 71.

134. *slice*] Nym adopts Bardolph's idea and proposes to slice Slender, as if he were really a cheese. Nym's humour is generally prompt and full of action. Probably he puts his hand to his sword. The word seems to be uncommon at this period, and represents

Slen. Where's Simple, my man? Can you tell, cousin?

Evans. Peace, I pray you. Now let us understand. There is three umpires in this matter, as I understand; that is, Master Page, fidelicet Master Page; and there is myself, fidelicet myself; and the three party is, lastly and finally, mine host of the Garter.

Page. We three, to hear it and end it between them.

Evans. Fery goot: I will make a prief of it in my note-book; and we will afterwards ork upon the cause with as great discreetly as we can.

Fal. Pistol!

143. *Garter*] Q 3, *Gater* Ff.

more violent operations, perhaps, than we associate with it. Wheatley says: "It is evidently an oath. Professor Hales suggests that it may be a corruption of God's liche or body (cf. Ods bodikins)." I entirely disagree. A passage in *Look About You* (Haz. Dods. vii. 481), 1600, is illustration: "I'll mar the hermit's tale. Off, gown; hold, buckler: slice it, Bilbo blade." "Pauca" is an abbreviation of "pauca verba" above (line 123).

134, 135. *that's my humour*] that's my fancy or whim. Humour (moisture) was primarily applied by the mediæval physiologists to the four chief fluids of the body—"sanguine," "phlegmatic," "choleric," and "melancholic." Thence, about Shakespeare's time [*New Eng. Dict.* gives an unsatisfactory 1565 example], the word was applied to a piece of caprice or conduct caused by a peculiar mood or disposition; a whim or vagary; as in *Love's Labour's Lost*, III. line 23 (1588). Hence, immediately, the abuse of the word was excessive. As Gifford says: "It was applied upon all occasions with as little judgment as wit. Every coxcomb had it always in his mouth: and every particularity he affected was denominated by the name of *humour*." For a defence of the word's proper uses, see Ben Jonson's *Every Man out of his Humour*, Induction (1599). For illustration, every play of this period almost might be referred to. Nym is one of the best.

143. *Garter*] Halliwell-Phillips cites a document (printed in his folio edition of Shakespeare) in which "mine host of the Garter," in 1561, was one Richard Gallis, a leading inhabitant, and three times Mayor of Windsor. "Such a personage would naturally be on familiar terms with his guests." The inn is marked as well as the White Hart in Norden's map of "Windsor and the Little Park" in 1607. Not improbably the site was that of the present Star and Garter. See note at "witch," IV. ii. 180, for more about Gallis. And see Introduction.

Pist. He hears with ears.

Evans. The tevil and his tam! what phrase is this, "He hears with ear"? why, it is affectations.

Fal. Pistol, did you pick Master Slender's purse? 155

Slen. Ay, by these gloves, did he, or I would I might never come in mine own great chamber again else, of seven groats in mill-sixpences, and

151. *hears with ears*] From Job xiii. and Psalm xliv. Perhaps a Puritanical affectation. So Greene, *Defence of Conny-Catching*, 1592: "To use the figure *Pleonasmos*, *Hisce oculis*, with these eies I have seene . . . and these eares hath heard." And see also his *Mamillia*, Grosart, ii. 77.

152. *The tevil and his tam!*] See my note to *Othello*, IV. i. The devil and his wife. The frequent occurrence of this phrase at this time (*circa* 1600) may be ascribed perhaps to the popularity of the old play, "Grim, the Collier of Croydon, or The Devil and his Dam" (*circa* 1600).

153, 154. *affectations*] Not in the Quarto. This word, in Shakespeare, makes its first "printed" appearance in the Folio of 1623. It occurs in *Love's Labour's Lost* and *Hamlet*, but the Quartos have "affection." The earliest sense was "a striving after" (1549, *New Eng. Dict.*). In the present use (as in the text) it occurs in Nashe's *Christ's Teares* (1593). Compare Gabriel Harvey, *An Advertisement to Paphatchet*, 1589 (Grosart, ii. 135): "What is the principall cause of this . . . but affectation of Nouelty, without ground?" And Jonson, *Every Man in his Humour*, III. ii.: "What is that humour? . . . it is a gentleman-like monster, bred in the special gallantry of our time, by affectation; and fed by folly."

155.] Compare this line, and line 188, below, with lines 127–129.

156. *by these gloves*] Affected oaths formed one of the "humours" of the time. Carlo Buffone, in Ben Jonson's *Every Man out of his Humour*, I. i. (1599), tells the hind, Sogliardo, who wants to be "an accomplished gentleman, that is, a gentleman of the time," "and ever (when you lose) have two or three peculiar oaths to swear by, that no man else swears." There are several points in common between these plays and those of Shakespeare, levelled at the abuse of the word "humour." Slender, with "his own great chamber," reminds one of a sort of milk-and-water Stephen in *Every Man in his Humour*.

157. *great chamber*] About the end of the fifteenth century a great improvement in the furnishing and luxury of the chamber (bedroom) took place amongst the upper classes. Large rich chairs, settles, chests and coffers, ornamental candlesticks, etc., were kept there. In Wright's *History of Domestic Manners*, chap. xix., a sketch of this development is well set forth. Slender's vanity associates him with this form of opulence. But it may mean "reception room," as Mr. Craig thinks, an instance of which use occurs (at court) in Nashe's *Unfortunate Traveller*. And Ben Jonson, *Every Man out of his Humour* (end of Act IV.), 1599: "arrived at the court-gate, and going up to the great chamber."

158. *mill-sixpences*] Money, milled (struck in a mill), was coined in England in Queen Elizabeth's time (1561). In Jonson's *Gipsies Metamorphosed* (1621), Clod is robbed of a purse containing "a mill-sixpence of

two Edward shovel-boards, that cost me two shilling and two pence a-piece of Yead Miller, by these gloves.

Fal. Is this true, Pistol?

Evans. No; it is false, if it is a pick-purse.

Pist. Ha, thou mountain-foreigner! Sir John and master mine,
I combat challenge of this latten bilbo.

159. *two Edward shovel-boards*] *Two faire shovell boord shillings* Q 1. 164–167.] Prose in F 1.

my mother's I loved as dearly." Owing to its expense in coinage this money was struck for a short time only in Elizabeth's reign. They may have acquired a higher value (as Clod's evidently did) on account of their rarity.

159. *Edward shovel-boards*] Old broad shillings of Edward VI.'s time, worn smooth (not being milled), and used for the game of shovel-board. They were kept for that purpose as late as Shadwell's time, according to a passage in his *Miser*, III. i., 1672. But Shadwell often remembers his Shakespeare. The game is described in Strutt's *Sports and Pastimes*. We are told in the Introduction (p. 16, ed. 1876) that it "was formerly in great request among the nobility and gentry; and few of their mansions are without a shovel-board, which was a fashionable piece of furniture. The great hall was usually the place for its reception." A description of one is given from Dr. Plot's *History of Staffordshire*, "ten yards one foot and one inch long," at Chartley. This game is said to be distinct from the vulgar sport of "slide-thrift" or "shove-groat," mentioned in *2 Henry IV.* II. iv. 186, and still existing. This latter game was prohibited by law, and called a new game in 33rd of Henry VIII. Probably it was invented as a cheap imitation of the former. The two are frequently confounded by commentators, but Douce distinguished them, though there is still some confusion. The term "shove-groat shilling" occurs in Jonson's *Every Man in his Humour*, iii. 2. Middleton mentions the "shovel-board shilling" in *Roaring Girl*, v. 1 (1607). Burton, writing in 1621 (*Anatomie of Melancholy* (p. 344, ed. 1854) says: "The ordinary recreations which we have in winter . . . are cards, tables and dice, shovel-board, chess play," etc. Armin, in *Foole upon Foole* (1605), speaks of "slide-groat." See Nares for more examples. Pepys went to Hackney (June 11, 1664) "and there light and played at shuffleboard, eat cream and good cherries." And Dryden, in Prologue to *King Arthur*, 1691, speaks of "a long shovel-board in hall of knight or lord." That these smooth, large coins were in demand for the game is perhaps the reason of the high price Slender paid his friend for them.

160. *Yead*] Presumably for "Edward." Compare "Yedward" in *1 Henry IV.* I. ii. 149. Halliwell gives the latter as Cheshire dialect. It is given also ("Yed") in Leicester and Derby Glossaries.

164. *mountain-foreigner*] Equivalent to "wild Welshman." Compare the use of "mountaineer" in *Cymbeline*, IV. ii. 100, 120, etc.

165. *I combat challenge*] The orthodox expression in trial by combat by law. Compare *Court and Times of James I.*, i. 152 (1611), for a late

Word of denial in thy labras here!
Word of denial: froth and scum, thou liest!

Slen. By these gloves, then, 'twas he.

Nym. Be avised, sir, and pass good humours: I will say "marry trap" with you, if you run the nuthook's humour on me; that is the very note of it.

171. *nuthook's*] *base* Q 1.

example: "protested . . . he would never put his life upon a lawyer's mercenary tongue, and then challenged the combat which could not be denied in law, and so was granted in Easter term" [Egerton and Morgan].

165. *latten bilbo*] Latten was a soft composition of metals much in use, but very unsuitable to make bilbos or swords of. Pistol calls Slender a worthless sword, with a reference to his leanness. But he probably recalls "the dagger (or sword) of lath" (with a pun), the weapon of the stage. I suppose one was hanging by Slender's side, and he uses it as an apt illustration of his figure. "A dagger of lath" is mentioned in *Twelfth Night*, IV. ii. 161, and *1 Henry IV.* II. iv. 151; "sword of lath" in *1 Henry VI.* IV. ii. 2, etc. "Lean as a lath" was a common simile; "long like a lath and of proportion little better," Armin, *Nest of Ninnies* (Grosart, p. 52), 1608. Household articles (such as spoons, candlesticks, and basins) were made of "latten" at this time. In *Soliman and Perseda* (Haz. Dods. v. 276, 1592), the braggart Basilisco "wears a coloured lath in his scabbard, and when 'twas found upon him, he said he was wrathful, he might not wear iron."

165. *bilbo*] Swords from Bilbao were famous before this time. The earliest reference I find (earlier than any in *New Eng. Dict.*) is in Clement Robinson, *Handful of plesant Delites* (rept. p. 58), 1584: "trust not too much to bilbow blade." In the old *Play of Stucley*, line 573 (1598), William Sharp of London furnishes Thomas Stucley with his bill for "bilboes, foxes, and Toledo blades."

166. *labras*] lips. Pistol's plural of L. "labrum" instead of "labra." In the Quarto the expression is "Even in thy gorge."

170. *marry trap*] The interjection "marry" was joined familiarly in several retorts, as "marry faugh," "marry gip," and "marry muff," all of which are frequent at this time. If this be the explanation of Nym's slang, the following line illustrates "trap" from Harington, *Orlando Furioso*, xxiii. 2, 1599 (?): "Who so sets a trap may catch himself." The sense being that if Slender tries to play the catchpoll (or nuthook) he may be in trouble. But it is more likely the expression was in use at the very popular game of "trap," where much dexterity was required. Shirley speaks of "trap" as an old game (Hyde Park, ii. 4), and see *Malcontent*, I. i., 1604. See Halliwell in *v.* "Trap-ball." The more recent phrase "to understand trap," is not a great deal later. I find it in Crowne's *City Politicks*, Act I., 1688.

171. *nuthook's humour*] "base humours" in Quarto. Nuthook occurs again as a name for a beadle in *2 Henry IV.* v. iv. The word was in use for one who hooked down nuts, in which sense Nares gives two examples. Thence it was applied to a catchpoll by analogy (poll=nut or nott).

Slen. By this hat, then, he in the red face had it; for though I cannot remember what I did when you made me drunk, yet I am not altogether an ass.

Fal. What say you, Scarlet and John?

Bard. Why, sir, for my part, I say the gentleman had drunk himself out of his five sentences.

Evans. It is his five senses: fie, what the ignorance is!

Bard. And being fap, sir, was, as they say, cashiered; and so conclusions passed the careires.

184. *careires*] *car-eires* Ff, Q 3; *careers* Capell.

177. *Scarlet and John*] Robin Hood's two companions were Will Scarlet and Little John. "Scarlet" refers to Bardolph's colour, "his face is all bubukles, and whelks, and knobs, and flames of fire," *Henry V.* III. vi. "And Robin Hood, Scarlet, and John," *2 Henry IV.* v. iii. 107. It is from the old ballad of *Robin Hood and the Pindar of Wakefield.*

183. *fap*] drunk. *New Eng. Dict.* has a recent example (1818). No other has been found, and the later one is probably founded on this.

183. *cashiered*] deprived of cash, uncashed, hence "stript" is probably Bardolph's sense. So Schmidt says, and *New Eng. Dict.* accepts. Compare the following lines from Robert Davenport, *A New Trick to catch the Devil*, i. 2 (1639):

> "'tis my Lord
> Must deale in wholesale with her Lady-ware
> And I am quite cashiered,"

where he means he has no cash to deal with. Cashiered in the sense of dismissed occurs in Greene's *Quip, etc.*, 1592 (*Harl. Misc.* ii. 244); and see below, I. iii. 6. In the literal sense of "strip" it occurs in *Look About You* (Haz. Dods. vii. 419), 1600: "off with you coat. Nay, quick, uncase, I am bold to borrow it, I 'll leave my gown: change is no robbery . . . Quickly cashier yourself: you see me stay." Here it deals with robbery from the person, as in the text. In Nashe's *Unfortunate Traveller* (Grosart, v. 41), 1594, this word has the wider meaning of reduced (in fat): "Cookes that stande continually basting their faces before the fire, were nowe all cashierd with this sweat into kitchinstuffe" (*i.e.* melted). This passage makes one almost inclined to suggest "fat" (ironical) for the unknown "fap."

184. *passed the careires*] A technical phrase for a feat in horsemanship, of which numerous examples have been adduced. Compare *Henry V.* II. i. for the applied sense (used by Pistol): "The king is a good king, but it must be as it may: he passes some humours and careers." I will quote one early example which is not in the notes of the commentators: "her [C. of Pembroke] hoattest fury may fitly be resembled to the passing of a brave

Slen. Ay, you spake in Latin then too; but 'tis no matter: I'll ne'er be drunk whilst I live again, but in honest, civil, godly company, for this trick: if I be drunk, I'll be drunk with those that have the fear of God, and not with drunken knaves.

Evans. So Got udge me, that is a virtuous mind.

Fal. You hear all these matters denied, gentlemen; you hear it.

Enter ANNE PAGE, *with wine;* MISTRESS FORD *and* MISTRESS PAGE, *following.*

Page. Nay, daughter, carry the wine in; we'll drink within. [*Exit Anne Page.*

Slen. O heaven! this is Mistress Anne Page.

Page. How now, Mistress Ford!

career by Pegasus . . . her pen is a very Pegasus indeed, and runneth like a winged horse, governed with the hand of exquisite skill," *Works*, ii. 322, 1592–93. Schmidt and others, following Malone, explain that Bardolph meant to apply this to the drunken staggering of Slender, which seems to be entirely astray. Bardolph's meaning is, "as a natural result, conclusions took their course, and we robbed him." Markham says, "to passe a careire is but to runne with strength and ability such a convenient course as is meete for his ability," *English Horseman*, ii. 19. "Conclusions" is the nominative, not "gentleman," to "passed." This was an orderly term in equestrianism, very unfit to become a synonym for intoxication. Malone's words are, "he reeled about with a circuitous motion, like a horse, passing a careire"! What did he do with "conclusions"? Compare Nym's "there must be conclusions" in *Henry V.* II. i. 27. Malone gives the above quotation from Gabriel Harvey to Nashe (1596). It is a quotation in Nashe from Harvey.

197, 198. *Mistress*] Applied here indifferently, as a term of courtesy, to both women, the one married, the other not. In the Quarto there is a parallel passage, and Mistress Ford disclaims the title. Falstaff says, "Mistresse Foord, I thinke your name is, If I mistake not. *Syr* John kisses her. *Mrs. Ford.* Your mistake, sir, is nothing but in the Mistresse. But my husband's name is *Foord*, sir" (evidently she approved of the kiss). This passage shows that the term mistress belonged at this time (1602) correctly and distinctively to a maid or unmarried woman.

Fal. Mistress Ford, by my troth, you are very well met: by your leave, good mistress. [*Kisses her.*

Page. Wife, bid these gentlemen welcome. Come, we have a hot vension pasty to dinner: come, gentlemen, I hope we shall drink down all unkindness.

[*Exeunt all except Shal., Slen., and Evans.*

Slen. I had rather than forty shillings I had my Book of Songs and Sonnets here.

200. Kisses her.] Pope, *Syr* John kisses her Q 1.

199. *you are very well met*] A usual greeting, it occurs as here in *As You Like It*, III. iii. 75. It is varied in Shakespeare to "fortunately," "happily," "kindly," "heartily," and "exceedingly well." Compare Harman's *Caveat*, 1573, ch. xii.: "Quoth I you are very well met and somewhat you have prevented me."

200. Kisses her.] The English at this time were peculiar in this respect. See Beaumont and Fletcher's Plays, ed. Dyce, vii. 315, 316, etc.; and Appendix ii. pp. lxi, lxii, to Furnivall's edition of Harrison's *England*. And compare Jasper Maynes' *City Nightcap* (Haz. Dods. xiii. 12): "he, as ye know their [English] custom, though none of ours [Italian] makes at her lips first dash." And Marston, *Dutch Courtesan*, iii. 1 (1605): "one of the most unpleasing, injurious customs to ladies: any fellow . . . must salute us on the lips as familiarly," etc. In the Quarto "*Syr* John kisses her" is inserted.

203, 204. *drink down all unkindness*] A similar expression occurs in Greene's *Looking-Glass for London* (Routledge, p. 128), 1594:

> "And in a full carouse of Grecian wine
> Drink down the malice of his deep revenge."

205. *I had rather than forty shillings*] This expression occurs again in *Twelfth Night*, II. iii. 20. It is not (as Schmidt says) used indefinitely, but is something of a vulgarism, from familiarity with a cheap servant's wages. Compare J. Cooke, *Greene's Tu Quoque* (Anc. Brit. Drama), ii. p. 542 (1614): "I am humble in body and dejected in mind, and will do your worship as good service for forty shillings a year, as another shall for three pounds." And R. Armin, *Two Maids of Moreclacke* (Grosart, p. 107), *circa* 1600: "all the offices A servant owes in dutie to his master performe, As naturally as if the forty shilling time Were come" (*i.e.* pay-day). And see Marston's *What You Will*, ii. 1.

206. *Book of Songs and Sonnets*] The Earl of Surrey's *Songs and Sonnets* were first printed in June 1557, and were of so great and immediate popularity that they were reprinted almost continuously. There were four distinct impressions in the course of a couple of months. They consist of numerous pieces with titles such as "Description of the restless state of a Lover" and "Complaints of a Lover." The term became a catchword. "Painting out in Songs and Sonets their great affection," R. Greene, *Mamillia*, 1583. "Our babling Ballets and our newfound Songs and Sonnets which every rednose Fidler hath at his finger's ende," Nashe, *Anatomie of Absurditie*, 1589. And Ben

Enter SIMPLE.

How now, Simple! where have you been? I must wait on myself, must I? You have not the Book of Riddles about you, have you?

Sim. Book of Riddles! why, did you not lend it to Alice Shortcake upon All-hallowmas last, a fortnight afore Michaelmas?

Shal. Come, coz; come, coz; we stay for you. A word with you, coz; marry, this, coz: there is, as 'twere, a tender, a kind of tender, made afar off by Sir Hugh here. Do you understand me?

214. *this, coz*] *this* Q 3.

Jonson, "especially Bob there . . . and songs and sonnets his fellow," *Every Man in his Humour*, iv. 1 (1598); and his *Case is Altered*, iv. 3 (1598): "Fellow Juniper, no more of thy songs and sonnets; sweet Juniper, no more of thy hymns or madrigals." And later in Dekker's *Satiromastix*, 1602; Beaumont and Fletcher, *Lover's Pilgrimage* and *Elder Brother*, etc.

209. *Book of Riddles*] This is one of the books "in Philosophy both morall and naturall" in the famous library of Captain Cox, described in *Laneham's Letter* setting forth the Queen's Majesty's entertainment at Killingworth, 1575. See Furnival's edition (Ballad Society, 1871). Captain Cox distinguishes it from *The Booget of Demaundes* (*Demaundes Joyous*), printed by Wynkyn de Worde (1511). Collier (*Bibliographical Catalogue*, ii. 264) describes an edition of *The Booke of Merry Riddles*, 1600. The earliest edition extant is that of 1629, which Halliwell believed to be the same as Shakespeare's "Book of Riddles," and reprinted in 1851. See his Introductory Remarks. Hall mentions the book:

"Worse than the logogriphs of later times
Or Hundredth Riddles slaked to sleeveless rhymes."
(*Satires*, iv. 1, 1598.)

This is the only other early reference I have met with, and it agrees better with the old title. The earliest reference is that given by Reed in a note to *Much Ado*, II. i., from *The English Courtier* (1586); and by Furnivall, *ut supra*, p. xiv. But this seems to be merely an extract from *Laneham's Letter*. I do not think we are entitled to assume *The Book of Merry Riddles* is identical with the book of Captain Cox, of Shakespeare, and probably of Hall.

211, 212. *All-hallowmas . . . afore Michaelmas*] Probably a blunder purposely ascribed to Slender. Theobald proposed to read Martlemas for Michaelmas.

215, 216. *afar off*] indirectly. Compare *Winter's Tale*, II. i. 104. Mr. Craig gives me an excellent parallel from Sir Thomas More, *History of Edward V. and Richard III.* (p. 113, ed. 1641): "he moved Cotesby to prove with some words cast out affarre off whether he could think it possible to winne the Lord Hastings to their part." The expression is in Cotgrave's *Dictionary*.

Slen. Ay, sir, you shall find me reasonable; if it be so, I shall do that that is reason.

Shal. Nay, but understand me.

Slen. So I do, sir.

Evans. Give ear to his motions, Master Slender: I will description the matter to you, if you be capacity of it.

Slen. Nay, I will do as my cousin Shallow says: I pray you, pardon me; he's a justice of peace in his country, simple though I stand here.

Evans. But that is not the question: the question is concerning your marriage.

Shal. Ay, there's the point, sir.

Evans. Marry, is it; the very point of it; to Mistress Anne Page.

Slen. Why, if it be so, I will marry her upon any reasonable demands.

Evans. But can you affection the 'oman? Let us command to know that of your mouth or of your lips; for divers philosophers hold that the lips is parcel of the mouth. Therefore, precisely, can you carry your good will to the maid?

Shal. Cousin Abraham Slender, can you love her?

Slen. I hope, sir, I will do as it shall become one that would do reason.

218. *that that*] *that* F 3, 4. 238. *carry*] F 1, Q 3; *marry* F 2, 3, 4.

226. *simple though I stand here*] Compare Ben Jonson, *Every Man in his Humour*, i. 2: "mine uncle here is a man of a thousand a year . . . I am his next heir . . . as simple as I stand here." The expression is frequent, and occurs in the Marprelate tract *Hay any work for a Cooper*, 1585; and in *Soliman and Perseda* (Haz. Dods. v. 309), 1592.

Evans. Nay, got's lords, and his ladies! you must speak possitable, if you can carry her your desires towards her.

Shal. That you must. Will you, upon good dowry, marry her?

Slen. I will do a greater thing than that, upon your request, cousin, in any reason.

Shal. Nay, conceive me, conceive me, sweet coz: what I do is to pleasure you, coz. Can you love the maid?

Slen. I will marry her, sir, at your request: but if there be no great love in the beginning, yet heaven may decrease it upon better acquaintance, when we are married and have more occasion to know one another; I hope, *upon familiarity will grow* more contempt: but if you say "Marry

258. *contempt*] Theobald; *content* Ff, Q 3.

243. *got's lords, and his ladies*] "got" has a small "g" in the Folio, and I do not think this invocation was addressed to the Deity, but rather intended for the classical *Dii consentes*. Sir John Harington so designates the greater gods and goddesses, in *The Metamorphosis of Ajax* (Chiswick, p. 29), 1596: "the greater, which they distinguish by the name of *Dij consentes*, which are, according to old *Ennius'* verse divided into two ranks of lords and ladies:

Juno, Vesta, Minerva, Ceresque, Diana, Venus.
Mars, Mercurius, Neptunus, Jovis, Vulcanus, Apollo.

Of all which, St. Augustine writes most divinely to overthrow their divinity . . . These gods were of the privy council of Jupiter." This relieves the text of an unmeaning irreverence, and believing "got" to be "Jupiter," I have restored the Folio reading.

244. *possitable*] "positively" perhaps.

250. *conceive me*] understand me.

257, 258. *upon familiarity grows contempt*] Ray quotes from Plutarch, "Nimia familiaritas contemptum parit, E tribus optimis rebus tres parsimæ oriuntur; è veritate odium, è familiaritate contemptus, e felicitas invidia." In *The Returne from Parnasus*, Part I. v. 1 (Clar. Press, p. 71), 1599, Gallio, an ignoramus, attributes the words (purposely in error) to Terence: "Terrence, thou art a gentleman of thy worde: *familiaritas parit contemptum!*" And in *Rare Triumphs of Love and Fortune* (Haz. Dods. vi. 57), 1587: "*Nimia familiaritas parit contemptum*, The old Proverb by me is verified. By too much familiarity contemned is some." "Familiarity bringeth contempt" is in Udall's *Erasmus*, 1548. It is also in Nashe, *Foure Letters Confuted*, 1594.

her," I will marry her; that I am freely dissolved, and dissolutely.

Evans. It is a fery discretion answer; save the fall is in the ort "dissolutely": the ort is, according to our meaning, "resolutely": his meaning is good.

Shal. Ay, I think my cousin meant well.

Slen. Ay, or else I would I might be hanged, la!

Shal. Here comes fair Mistress Anne.

Re-enter ANNE PAGE.

Would I were young for your sake, Mistress Anne!

Anne. The dinner is on the table; my father desires your worships' company.

Shal. I will wait on him, fair Mistress Anne.

Evans. Od's plessed will! I will not be absence at the grace. [*Exeunt Shallow and Evans.*

Anne. Will 't please your worship to come in, sir?

258. *contempt*] Theobald's reading is accepted by all subsequent editors. Steevens says it is supported by the same intentional blunder in *Love's Labour's Lost*: "Sir, the contempts thereof are as touching me" (I. i. 191).

259, 260. *dissolved, and dissolutely*] We don't see so much of Slender later in the play, as here; and he never lapses into this form of corrupt English again. No doubt he is affected by the contagious example of Evans' grandiloquent blunders, and the strange language he has been pelted with on all sides.

266. *la*] "An exclamation formerly used to introduce or accompany a conventional phrase or an address, or to call attention to an emphatic statement," *New Eng. Dict.* (O.E. lá). The earliest example in *New Eng. Dict.* is from this scene (lines 86, 323). Shakespeare has used it already in *Love's Labour's Lost*, v. ii. 414, where it rhymes with "flaw." See also Dekker's *Satiromastix* (Pearson, 196), 1602; and Ben Jonson, *Bart. Fair*, iv. 3 (192*b*).

268. *Would I were*] So says Bellamont to Doll in Webster's *Northward Ho*, iv. 1 (1607): "Why, Medea, what spirit? Would I were a young man for thy sake!"

Slen. No, I thank you, forsooth, heartily; I am very well.

Anne. The dinner attends you, sir.

Slen. I am not a-hungry, I thank you, forsooth. Go, sirrah, for all you are my man, go wait upon my cousin Shallow. [*Exit Simple.*] A justice of peace sometime may be beholding to his friend for a man. I keep but three men and a boy yet, till my mother be dead: but what though? yet I live like a poor gentleman born.

Anne. I may not go in without your worship: they will not sit till you come.

Slen. I' faith, I 'll eat nothing; I thank you as much as though I did.

Anne. I pray you, sir, walk in.

Slen. I had rather walk here, I thank you. I bruised

283. *sometime*] *sometimes* Cambridge. 286. *like*] omitted F 2, 3, 4.

281,282. *go wait upon my cousin Shallow*] At important banquets and functions it was customary for those taking part in them to be attended by their servants as a mark of distinction at all times. But Slender's remark points to a fashion that I have not found it easy to produce a parallel for—that a country gentleman should bring his servant to wait at table when dining at a neighbour's house in a quiet friendly way. In Dekker's *Batchelor's Banquet* (Gros. i. 216, 217), 1603, the following passage occurs: "Towards the end of the dinner, he calls for cheese and fruit, but there is none in the house, so that he is faine to send to the neighbours for the same, or else he would be utterly destitute: meane while his boy being at the table with the guestes' (seruants), at last tells them how his mistresse faines herselfe sicke, because she is not pleased with their masters coming . . . they get them gone betimes. . . . By the way their lackies tell them what the gentleman's boy reported."

284, 285. *three men and a boy*] This seems to have been an ordinary grouping of servants on a small scale. "Your hoy carries but three men in her, and a boy," Jonson, *The Fox*, iv. 1.

286. *what though?*] what of it? what though I do? A frequent expression in Shakespeare. See *Henry V.* II. i. 9. Slender here again reminds one of Ben Jonson's Stephen: "A fine jest, i' faith! 'Slid, a gentleman mun show himself like a gentleman," *Every Man in his Humour*, i. 1.

293, 294. *bruised my shin*] The bruising of the shin reads more naturally in the Quarto, "A Fencer and I

my shin th' other day with playing at sword and dagger with a master of fence; three veneys for 295

plaid three venies For a dish of stewd prunes, and I with my ward Defending my head, he brok my shin." There is no "sword and dagger" in Quarto. It would belong rather to cudgel play than sword and dagger, and the Fencer does it for him. There is a parallel passage in Nashe's *First Part of Pasquil's Apologie*, 1590, "The second venue the Welch-man hath bestowed upon vs, is a wipe ouer the shinnes of the Non-residents." Slender is parading his awkward ignorance.

294, 295. *sword and dagger*] E. Howes in *Stow's Annals* (1615) says that sword and buckler fights were constantly to be seen in the streets, especially from April to October in the afternoon in London up to 20th Elizabeth, 1577–78, and then Rapier and Dagger came into use. These fights were usually amongst the followers and retainers of the nobility, and hence the rapier and dagger fight is, at the time of this play, usually held to be the fashion amongst serving-men. The good old boisterous manly game of sword and buckler is constantly sighed after. "Sword and buckler was called a good conscience, but that was left long ago, that was too manly a fight, too sound a weapon for these days . . . our lawyers are good sword and dagger men, they 'll quickly despatch you," Middleton, *The Phœnix*, ii. 3, 1607. In *Two Angry Women of Abingdon* (Haz. Dods. vii. 318), 1599, Coomes, a serving-man, says: "I see by this dearth of good swords that sword and buckler fight begins to grow out; I am sorry for it; I shall never see good manhood again . . . this poking fight of rapier and dagger will come up then: then a man, a tall man and a good sw. and b. man will he spitted like a cat or a coney." And in Day's *Blind Beggar* (1600): "Sir Robert, chuse your weapon first. *Sir Rob.* Thanks to my liege: the common fight of these same serving-men is sword and dagger, therefore I 'll chose the sword and target, they are unskilful in't." However, in spite of these prejudices, the foreign innovation was adopted. In *Worke for Cutlers, or a Merrie Dialogue between Sword, Rapier, and Dagger*, acted in a show in the famous University of Cambridge, and printed in 1615, it is decided that Sword is for the camp and field, Rapier for the court, and Dagger to back either as required. At the period of the play the method was held somewhat in contempt, and appears to be put into Slender's accomplishments, like most of his efforts, to make him lower himself. Harington says in 1596: "Out ass! What dost thou tell me of these stale fashions of the sword and buckler time? I tell thee they are out of request now," "An Apology or rather Retractation" (*Met. of Ajax*), rept. p. 48. See II. i. 227 and note. Compare Wilkins' *Miseries of Enforced Marriage* (Haz. Dods. ix. 556): "you cowards, three to one! worse than fencers that wear long swords."

295. *master of fence*] "The manner of the proceeding of our fencers in their schools is this; first they which desire to be taught at their admission are called scholars, and as they profit, they take degrees and proceed to be provosts of defence; and that must be wonne by public trial of their skill at certain weapons, which they call prizes and in the presence and view of many hundreds of people; and at their next and last prize, well and sufficiently performed, they do proceed to come maisters of the science of defence, or maisters of fence as we commonly call them" (quoted by Strutt from *The Third University of London*, Black Letter, 1615). "Henry VIII. made the professors of this art a company, by letters patent, wherein the act is intituled The Noble Science of Defence" (Strutt). The master of defence is often referred to by Ben Jonson and, with his prizes, as above, forms a part

a dish of stewed prunes; and, by my troth, I cannot abide the smell of hot meat since. Why do your dogs bark so? be there bears i' the town?

Anne. I think there are, sir; I heard them talked of.

Slen. I love the sport well; but I shall as soon quarrel at it as any man in England. You are afraid, if you see the bear loose, are you not?

Anne. Ay, indeed, sir.

Slen. That 's meat and drink to me, now. I have seen Sackerson loose twenty times, and have

of the interminable *Cynthia's Revels*, 1600.

295. *veneys*] Fr. *venue*, an assault. "*Venue*, A comming, arrival, etc.; also, a venny in fencing" (Cotgrave). Here, again, Slender gives himself away. He has not, as Jumper (*Case is Altered*) says, "the phrases, and the anagrams, and the epitaphs fitting the mystery of the noble science." Compare Ben Jonson, *Every Man in his Humour*, i. 4 (1598): "But one venue, sir. *Bobadil.* Venue! fie: most gross denomination, as ever I heard: O, the *stoccata*, while you live, note that." The term was frequent. "Thou wouldst be loth to play half a dozen of venies at wasters with a good fellow for a broken head," Beaumont and Fletcher, *Philaster*, iv. 3, 1613.

296. *a dish of stewed prunes*] A dish hardly fit to be mentioned in the ears of a young gentlewoman. See, for its associations, *1 Henry IV.* III. iii. 128, *Measure for Measure*, II. i. 9, and *2 Henry IV.* II. iv. 159. It was the recognised dish of dissolute women, so much so, that in *Every Woman in her Humour* (Bullen's Old Plays, iv. 364), "stewed prunes" is a synonym for prostitutes. Halliwell says, "it appears from *Marroccus Extaticus* (1595) and other works that stewed prunes were commonly placed in the windows of a house of disreputable character." References may be found in Webster's *Northward Ho*, iv. 3, and Beaumont and Fletcher's *Mad Lover*, iv. 5 (Dyce, vi. 191), and in various editorial notes. "Hot meat," on the Quarto's showing, refers to Slender's bruised shin! See note at 293. "Meat" here means food, *i.e.* prunes.

307. *meat and drink to me*] This expression occurs in Gabriel Harvey's *Letters* (Camden Society Reprint), *circa* 1575 (Oliphant, *New English*). And in Nashe, *Pasquil's Returne* (Grosart ed., i. 93), 1589: "It is meat and drink to me to see a clown." See *As You Like It*, v. i. 10.

308. *Sackerson*] A famous bear at the Bear Garden on the Bankside. He is mentioned again in *Sir Giles Goosecap* (Bullen's Old Plays, iii. 45), 1606: "Never stir if he fought not with great Sakerson foure hours to one, foremost take up hindmost, and tooke so many loaves from him that he sterved presently." And in *Epigrams by J. D.*

taken him by the chain; but, I warrant you, the women have so cried and shrieked at it, that it passed: but women, indeed, cannot abide 'em; they are very ill-favoured rough things.

Re-enter PAGE.

Page. Come, gentle Master Slender, come; we stay for you.

Slen. I 'll eat nothing, I thank you, sir.

Page. By cock and pie, you shall not choose, sir! come, come.

(Sir John Davies), *In Publium*, xliii., 1598, "Publius, a student of the Common-Law," goes down (like Slender) "amongst the bears and dogs"—

> "for such filthy sport his books forsakes,
> Leaving old Ployden, Dyer and Brooke alone
> To see old Harry Hunkes and Sacarson."

Other famous bears of the time were George Stone (died 1606) and Ned Whiting. Malone thought it probable that they took their names from the keepers. In Breton's *Pasquil's Foolescap* (1600), there is a "swaggering huff cap" who "face to face will meet the old blind bear." If this was Sackerson, Slender's feat becomes more characteristic. This bear is mentioned again by Nashe: "all the colliers of Romford, who hold their corporation by yarking the blind beare at Paris Garden," *Unfortunate Traveller* (Gros. v. 159), 1594. Slender was in good company it seems. At a later date (1609) Harry Hunks was blind also. Probably a result of their employment. "Whipping the blind bear" is made a sneer in Dekker's *Satiromastix* (p. 260), 1602.

311. *it passed*] it was extraordinary, or surprising. See again IV. ii. 128, "this passes, Master Ford." And *Troilus and Cressida*, I. ii. 182, "all the rest so laughed, that it passed." "Passing" and "passingly" were commonly used in the same sense.

317. *By cock and pie*] Supposed to be originally for "God," and "pie" the ordinal of the Roman Catholic Church. *New Eng. Dict.* refers to Crowley's *Epigrams* (1550), "By cock and by pie." A common vulgar oath, occurring again in *2 Henry IV.* v. i. See Nares for further examples, and see Arber's reprint of *Tottel's Miscellany* (p. 251), 1557 (quoted in *New Eng. Dict.*).

317. *you shall not choose*] An established phrase of courtesy. Compare *Taming of the Shrew*, v. i. 12: "You shall not choose but drink before you go." Compare N. Breton ("Gleanings," Grosart, p. 8), 1577: "Then parting at the door, Believe me now it was a sport to see, What stir there was who should go out before; Such curtsies low; and Pray you pardon me"—"You shall not choose"—"In faith you are to blame—Good sooth, thought I, a man would think the same." The passage illustrates the lines following.

Slen. Nay, pray you, lead the way.
Page. Come on, sir.
Slen. Mistress Anne, yourself shall go first.
Anne. Not I, sir; pray you, keep on.
Slen. Truly, I will not go first; truly, la! I will not do you that wrong.
Anne. I pray you, sir.
Slen. I 'll rather be unmannerly than troublesome. You do yourself wrong, indeed, la! [*Exeunt.*

SCENE II.—*The Same.*

Enter SIR HUGH EVANS *and* SIMPLE.

Evans. Go your ways, and ask of Doctor Caius' house which is the way: and there dwells one Mistress Quickly, which is in the manner of his nurse, or his dry nurse, or his cook, or his laundry, his washer, and his wringer.
Sim. Well, sir.
Evans. Nay, it is petter yet. Give her this letter; for it is a 'oman that altogether's acquaintance with Mistress Anne Page: and the letter is, to desire and require her to solicit your master's desires to

4. *dry*] *try* Q 1, Dyce. 5. *wringer*] Theobald; *ringer* Ff, Q 3. 8. *altogether's*] Tyrwhitt conj., Steevens *et seq.*; *altogethers* Ff.

326.] "Better be unmannerly than troublesome" is a proverb in Ray's collection, 1670. It occurs in Ravenscroft's *Canterbury Guests*, Act III., 1695. In the Quarto the words are, "I have more manners then so, I hope. *An.* Well, sir, I will not be troublesome."

327. *la!*] See note line 266.

Scene II.

Enter *Sir Hugh*, etc.] The Quarto reads here "Enter *Sir Hugh* and *Simple* and one dinner."

3, 4. *nurse*] See III. ii. 66.

Mistress Anne Page. I pray you, be gone: I will make an end of my dinner; there's pippins and seese to come. [*Exeunt.*

SCENE III.—*A Room in the Garter Inn.*

Enter FALSTAFF, HOST, BARDOLPH, NYM, PISTOL, *and* ROBIN.

Fal. Mine host of the Garter!

Host. What says my bully-rook? speak scholarly and wisely.

11, 12. *pray you . . . I will*] *Pray you do, I must not be absent at the grace. I will* Q 1. 13. *seese*] Dyce, Wheatley, Craig; *cheese* Ff, Q 3, Globe Cambridge; *to come*] *behinde* Q 1.

Scene III.

2. *bully-rook*] *bully Rook* Q 1, F 1.

12, 13. *pippins and seese*] The proper finish to a meal. Apples ("they be very flative") were corrected by "digestive cheese." Compare *Lingua*, iv. 5 (Haz. Dods. ix. 424), 1607: "What do you come with roast meat after apples? away with it. Digestion, serve out cheese." In one of Jonson's best epigrams, *Inviting a Friend to Supper*, he says, "Digestive cheese and fruit there sure will be." Evans, the Welshman, would be sure to recollect the cheese. See below, II. ii. 319, V. v. 148. Speaking of "the naturall disposicions of Welshmen" in 1542, Andrew Borde says: "I do love cawse boby [*sic*], good rosted chese," *Boke of Knowledge*. The Quarto reads "pepions and cheese *behinde*." Evans's remark about "grace" in the Quarto is also noteworthy.

Scene III.

1. *Mine host of the Garter*] See Introduction.

2. *bully*] A term of endearment, used (like "darling") either as adjective or substantive. *New Eng. Dict.* gives an example from Bales' *Three Lawes*, 1538: "It is myne owne swete bullye," a fragment of a song that afterwards became popular. The word is very common in this play and also in *Midsummer Night's Dream*. Elsewhere, until later, it is not often met with. Onion uses it in Jonson's *Case is Altered* I. i. (p. 519*b*, Cuningham's *Gifford*), 1598: "Ay, bully, he is above." Jonson has also "bully Horace," *Poetaster*, v. i. (254*b*), 1601; "bully boys," *Masque of Christmas*; and "bully bird," *New Inn*, II. ii. (354*b*). The song above is in Deloney's *Thomas of Reading*, 1590, with burthen, dialoguewise: "Yet will I still remaine to thee, Trang dilly do, Trang dilly, Thy friend and lover secretly. *Woman*—Thou art my owne sweet bully."

2. *bully-rook*] These words are not hyphened in the early editions. *New Eng. Dict.* deals with this expression as one word, but gives no help. It

Fal. Truly, mine host, I must turn away some of my followers.

Host. Discard, bully Hercules; cashier: let them wag; trot, trot.

Fal. I sit at ten pounds a week.

occurs in this play four times. The Host uses the term, also "bully Hercules," "bully Hector," and appears to use "Rook" as a style or title. I believe that Steevens was right in his suggestion that it was taken from the rooks at the game of chess. Douce rejects this on the authority of a meaning for "rook," dating 1680, which is apparently inapplicable. The rook was the castle, the duke, or the warder at chess, next in power to the queen. Douce's explanation of "rook," "a hectoring, cheating sharper," is quite untrue (as far as my reading goes) of this date. A rook was a simpleton—one easily gulled; and though I would not believe the Host deliberately called Falstaff so, he may have implied it. For surely the cap fits him, where he sits at £10 (about £150 of our money) a week? For the word, compare Chapman, *May Day*, iii. (*ante* 1611): "an arrant rook, by this light, a capable cheating stock, a man may carry him up and down by the ears like a pipkin." And Middleton, *Fair Quarrel*, iv. i., 1617: "Do not henceforth neglect your schooling, Master Chough. *Chough.* Call me rook, if I do, tutor. *Trim.* And me raven." The "raven" here is the plunderer, and the "rook" and "raven" are similarly set side by side previously in Ben Jonson's *Fox*, i. i. (346*b*): "Rook go with you, raven" (wrongly explained in the notes by Whalley). And in Jonson's *Every Man in his Humour*, i. iv.: "Hang him, rook! he! Why he has no more judgment than a malt horse," where Wheatley's note (ed. 1877, p. 147), "cheat or sharper," knocks the sense to pieces. And Ben again: "a gull, a rook, a shot-clog to make suppers and be laughed at," *Poetaster*, i. i. (211*b*), 1601. In *Every Man Out of his Humour* (1599), the word occurs twice for a foolish person, a fop: "that rook, that painted jay with such a deal of outside" (p. 93*b*), and earlier, in the Induction (p. 67*a*). As for "bully-rook" as one word, *New Eng. Dict.* has no other example in this sense ("boon companion,") till a century later, spelt "bully-rocks"; and in the sense of "hired ruffian" none till 1673. I can, however, adduce a parallel from Shirley, *Witty Fair One*, iii. iv. (Dyce ed., i. 319): "suck in the spirit of sack, till we be delphick, and prophesy, my bully-rook" (1628). Wheatley quotes Coles's *Lat.-Eng. Dict.* (1677?): "A Bully Rook (Fellow) *vir fortis et animosus.*" For a good example of "rook," meaning "dupe," see Wilkins's *Miseries of Enforced Marriage*, ii. (Haz. Dods. ix. 489), 1607: "Now let me see how many rooks I have undone already this term," etc. "My young bully" for "my young fellow" occurs a little lower down (p. 494) in the same play, which more than once throws light on *Merry Wives*.

6. *Discard*] Originally a gaming term. "When this valiant Brutus had thus discarded the kings and queens out of the pack," Harington, *Met. of Ajax*, rept. pp. 58, 59, 1596. "Discard" and "cashier" are new words in these senses, showing how up to date the Host is in his terms.

8. *sit at*] live at. Wheatley gives an apt illustration from *The Man in the Moon telling Strange Fortunes*, 1609: "frequent the ordinaries . . . how they will moove . . . how they sit at an unmerciful rent." When a certain Mounsieur, a baron, came from

Host. Thou 'rt an emperor, Cæsar, Keisar, and Pheezar. I will entertain Bardolph; he shall draw, he shall tap: said I well, bully Hector?

Fal. Do so, good mine host.

Host. I have spoke; let him follow. [*To Bard.*] Let me see thee froth and lime: I am at a word; follow. [*Exit.*

11. *shall . . . shall*] F 1, Q 3; *will . . . will* F 2, 3, 4. 15 *lime*] Steevens; *lyme* Q 1; *lyve* Ff, Q 3.

the French King to instruct King James's men in the French method of falconry in 1624, Chamberlain wrote: "he and his train stand the King in five and twenty or thirty pounds a day" (*Court and Times of James I.*, ii. 446).

10. *Pheezar*] No doubt for Vizier. There are signs of Hakluyt in this play, or at any rate of the voyages of the time. See Falstaff's "Guiana," "East and West Indies," below in this scene. The word occurs in Shute, 1562 (Stanford's *Dictionary*). And in Hakluyt, II. i. p. 304: "Sinan Bassa, the cheefe Vizir" (1599). No sense has been made out of this word in the commentators' notes. See note below (II. i. 224) at "Anheires." The Quarto here has, "Cæsar, Phessir, and Kesar bully," a very harmonious jumble. It also gives us the proper reading "lime," adopted by Steevens, instead of the "live" of the Folio, in line 15.

11. *said I well*] So in *2 Henry IV.* III. ii. 227, "Ha, Sir John, said I well."

15. *froth and lime*] The Host in Jonson's *New Inn*, II. ii., refers to frothing: "whose horses may be cosened, or what jugs, Filled up with froth" (353*b*). For "lime" compare *1 Henry IV.* II. iv. 137: "here 's lime in this sack too: there is nothing but roguery to be found in villanous man: yet a coward is worse than a cup of sack with lime in it." "Frothing" refers to ale, and "lime" to wine. In Jonson's *Bart. Fair*, II. i., Ursula tells her tapster, "Froth your cans well in the filling, at length, rogue, and jog your bottles o' the buttock" (161*a*). Mentions of "frothing" are frequent in this play—always referring to "bottle-ale." Warburton quotes from *Sir Richard Hawkins' Voyages*, p. 379: "Since the Spanish sacks have been common in our taverns, which for conservation are mingled with lime in the making, our nation complains of calentures, of the stone, the dropsy, and infinite other distempers, not heard of before this wine came into frequent use." Schmidt insists on the "live" of the Ff, froth and live, "for frothing tankards make thriving tapsters." Compare several allusions to Froth's name, a character in *Measure for Measure*, in Act II. The passage quoted by Warburton is in the notes in Steevens' *Shakespeare*, *2 Henry IV.* Steevens says gratuitously, lime was put in to make it sparkle in the glass. But the putting in of lime to remove the sourness was one of the tricks of the trade in Pliny's time, and probably in all time. "The Africans use to mitigate and allay the tartnesse of their wines with plaister, yea and in some parts of their country with lime," Holland's

Fal. Bardolph, follow him. A tapster is a good trade: an old cloak makes a new jerkin; a withered serving-man a fresh tapster. Go; adieu.

Bard. It is a life that I have desired: I will thrive.

Pist. O base Hungarian wight! wilt thou the spigot wield? [*Exit Bardolph.*

23. *Hungarian*] Ff, Q 3; *Gongarian* Q 1, Steevens.

Plinie, xiv. 19, 1601. And again: "For as touching those wines which are medicined with marble, plastre and quicklime, what man is he (were he never so healthie and strong) but he may be afraid well ynough to drinke thereof?" *ibidem*, xxiii. 1 (p. 153*e*).

15. *at a word*] *i.e.* I am a man of few words. So in *2 Henry IV.* III. ii. 319: "I have spoke at a word. God keep you." The expression is common (see above, I. i. 109), but in connection elsewhere with an explanatory verb.

18. *an old cloak makes*] Compare *Spanish Tragedy* (Haz. Dods. v. 88), 1594: "Dost thou think to live, till his old doublet will make thee a new truss?"

19. *withered serving-man*] Falstaff parodies the old proverb, "An old serving-man makes a young beggar." It is in *George-a-Green*; Thom's *Early Prose Romances*, chap. ii.; Webster's *Northward Ho; Distracted Emperor* (Bullen's Old Plays), etc. N. Breton, in *Crossing of Proverbs*, has another variation, "A young courtier, an old beggar." The earlier form was "Young saint, old devil."

23.] Steevens noted here: "This is a parody on a line taken from one of the old bombast plays, beginning, 'O base Gongarian, wilt thou the distaff wield?'" He goes on: "I have marked the passage down, but forgot to note the play." It is a desideratum, as it would simpify the allusion in line 25. Shakespeare, however, frequently refers to the spiritlessness, or effeminacy, of the tapster.

23. *Hungarian*] Gongarian, the Quarto reading, is incapable of explanation. A punning reference to discarded and disbanded soldiers who returned from the wars in Hungary about this time in a destitute condition. Hall notices them:

"So sharp and meagre that who should them see
Would sware they lately came from Hungary."

The term occurs three times in *The Merry Devil of Edmonton* (*circa* 1600): "I have knights and colonels in my house and must tend the Hungarians," II. i. line 60; and in Webster's *Westward Ho*, v. iii., and other writers of this date. The joke received the sanction of the British Solomon: "Sir Francis Mitchell, who, being a very lean-faced fellow, and coming before his Majesty, his Majesty asked him what news from Bethlem Gabor, telling him he was an Hungarian and could not but know," Letter dated 1620–1621 in *Court and Times of James I.*, ii. 242. There is no earlier example of the word in this sense. There are several parallel passages in this play and the *Merry Devil*. See *Bohemian Tartar*, IV. v. 21.

Nym. He was gotten in drink: is not the humour conceited?

Fal. I am glad I am so acquit of this tinder-box: his thefts were too open; his filching was like an unskilful singer; he kept not time.

Nym. The good humour is to steal at a minute's rest.

Pist. "Convey," the wise it call. "Steal!" foh! a fico for the phrase!

Fal. Well, sirs, I am almost out at heels.

Pist. Why, then, let kibes ensue.

26. *conceited?*] Nym's speech (in Q 1) after *wield?* is, "His mind is not heroic and there's the humour of it"; inserted by Theobald after *conceited?* 27. *tinder-box*] *tinder Boy* Q 1. 30. *minute's*] *minim* (Langton conj.), Singer.

25. *gotten*] begotten. An obsolete form, of which *New Eng. Dict.* has only two examples, this *not* being one. Ben Jonson uses it once. Compare *A Merry Knack to Know a Knave* (Haz. Dods. vi. 509): "when such a gallant as you were gotten."

26.] Steevens inserted here, after "conceited," the passage "His minde is not heroick, And there's the humour of it," from the Quarto, where it is Nym's remark after "wield." The words make the allusion contained in "gotten in drink" more explicit, an allusion which Steevens' line about the distaff would fully explain. It is a common piece of folklore, referred to by Falstaff in *2 Henry IV.* IV. iii. 101, and stated positively in Beaumont and Fletcher's *Woman Hater*, II. i., and in Middleton's *Phœnix*, II. iii. (Bullen's Middleton, i. 155*b*), 1607. Nym's humour has always pith in it, if it can be discovered.

27. *tinder-box*] Another reference to Bardolph's "flames o' fire." See "Scarlet," I. i. 177 (note). For "tinder-box," see *Othello*, I. i. 141 (note).

30, 31. *steal at a minute's rest*] Probably Nym plays on the expression, "steal a minute's rest," or, as Malone puts it, "when watchfulness reposes for a moment." Nym's humours are so involved. The expression was in use. Compare T. Brewer's prose *Merry Devil of Edmonton* (reprint of 1631 ed., p. 38), 1608: "Could by no means take a minute's rest for him." The alteration to minim is an unwarrantable, though ingenious, one.

32. *Convey*] a polite term for steal. So in Hugh Rhodes, *Boke of Nurture* (Furnivall's *Babees Book*, p. 77), 1577: "Wype cleane thy spone, I do thee reed, leave it not in the dish; Lay it downe before thy trenchoure, thereof be not afrayde; And take heede who takes it up, for feare it be convayde." Nares refers to Marston's *What You Will.* Conveyance has a similar use in *1 Henry VI.* I. iii. 2, and in *Wily Beguiled* (Haz. Dods. ix. 222) twice.

32, 33. *a fico for the phrase*] Sp. *fig.* A fig for it. Compare *Henry V.* III. vi. 60. The expression occurs in Guilpin's *Skialetheia* (1598), 68, "a fico for the criticke spleene." Ben Jonson has the word in *Every Man in his Humour*, II. (1598).

34, 35. *out at heels . . . kibes*] Kibed heels, that is to say, chapped, or ulcer-

Fal. There is no remedy; I must cony-catch; I must shift.

Pist. Young ravens must have food.

Fal. Which of you know Ford of this town?

Pist. I ken the wight: he is of substance good.

Fal. My honest lads, I will tell you what I am about.

Pist. Two yards, and more.

Fal. No quips now, Pistol! Indeed, I am in the

ated heels, not improbably from bad foot wear, seem to have been extraordinarily common, amounting to a plague. With regard to foot wear compare the abundance of the proverbs (with allusions), "treading one's foot awry" and "knowing where the shoe pinches," and others. In the Index to Holland's *Plinie* (1601) there are twenty-two references to "kibed heels, how to be cured." Shakespeare refers to them again in *Hamlet*, v. i. 153, and in *Lear*, I. v. 9. See Craig's note at the latter passage in his edition of *Lear*. The passage in the text distinctly attributes them to bad boots. Holland never confounds kibes with "bloudiefalls and blistering chilblains." How far the translator follows Pliny need not be inquired into here. Sharpham makes the connection of heels and kibes proverbial: "If I come but once neere him, he sweeres I am lyke a kybe, always at his heeles," *Cupid's Whirligig*, Act VII., 1607. And Ben Jonson has the words, "bribes To make the heel forget it eer had kibes," *Vision of Delight*, 1617. Chilblains, a form of frost-bite, belong chiefly to youth, bad circulation, and winter. Kibes made no distinction.

36. *cony-catch*] See note, I. i. 128.

37. *shift*] In the Quarto the word is "cheat." This meaning is well illustrated by Ben Jonson's Cavalero Shift, "a threadbare shark," in *Every Man Out of his Humour*. See *Dramatis Personæ* of that play, and also Jonson's Epigram xii., on "Lieutenant Shift." It was especially applied to soldier-impostors, and belonged to their cheating ways. Nares has two good examples of "shifter, a cozener." Peele had a rogue character in his early play, *Sir Clyomon* (*circa* 1590), whom he named Subtle Shift. In Wheatley's edition of this play he gives, "To sharke or shift or cony-catch for money," Taylor's *Works*, 1630. A very wide mark.

38. *Young ravens must have food*] Steevens says, "An adage. See Ray's *Proverbs*." It is not in Ray. The nearest to it is, "Small birds must have meat." Shakespeare perhaps recalled Job xxxviii. 41, as he does in *As You Like it*, II. iii. Compare also Psalm cxlvii. 9: "He giveth to the beast his food, and to the young ravens which cry." But no doubt Pistol has in mind the more congenial sense of "raven," a sharker, which must have been in use. See note at "bully-rook," line 2. This line is not in the Quarto, the surrounding dialogue is.

45. *quips*] In the Quarto the word is "gibes."

waist two yards about; but I am now about no waste; I am about thrift. Briefly, I do mean to make love to Ford's wife: I spy entertainment in her; she discourses, she carves, she gives the leer of invitation: I can construe the action of her familiar style; and the hardest voice of her

49. *carves*] *craves* Q 3.

46, 47. *waist . . . waste*] Steevens quotes two examples of this standard pun, from Heywood (1562), and from Shirley's *Wedding*, 1629. Jonson has it in *Discoveries*, iii. (*De mollibus*): "There is nothing valiant or solid to be hoped for from such as are always kempt and perfumed . . . making the waist small, binding it with hoops, while the mind runs at waste." The expression "waste-thrift" (spendthrift) occurs in Beaumont and Fletcher's *Knight of the Burning Pestle*, i. 4.

48. *entertainment*] Compare Wilkins, *Miseries of Enforced Marriage* (Haz. Dods. ix. 541), 1607: "I'll but prepare her heart for entertainment of your love." This seems to be the simple meaning here. Some commentators have found a special "wanton" sense.

49. *she carves*] *i.e.* she is an accomplished, courteous woman. Compare *Love's Labour's Lost*, v. ii. 323, 4, 5: "A' can carve too and lisp: why this is he That kissed his hand away in courtesy: This is the ape of form." The word is used here absolutely in a somewhat violent fashion, and there have been many comments. *New Eng. Dict.* accepts Schmidt's sense, "to show great courtesy and affability," and gives these two examples only. Dyce gives a number of examples illustrating his sense of the word, used, he thinks, "to describe some particular form of action—some sign of intelligence and favour." Carving was undoubtedly seized as a favourable opportunity of encouraging a suitor by word, look, and deed; and all these allusions show that fashionable hostesses adopted it as a recognised mode of flirtation. Moreover, carving was practically one of the fine arts. The older books on the subject had laid down the laws, and it was the etiquette to practise them ostentatiously. A survey of the notes on this word reduces a man to pulp, and *New Eng. Dict.* acts as a delightful voider to take the refuse away, here, as in many other cases. Nevertheless, one or two passages (not hitherto quoted) will show the wide use of the term. In *Choice, Chance, and Change* (by N. Breton), Grosart's reprint, p. 59, 1606, occurs: "there wanted no part of comfort that might be found in Table kindness: as welcome, carving, and drinking, and so forth. But after dinner was done"— Brinsley Nicholson sent Grosart a note to this passage: "Carving is metaphorically used as descriptive of such gestures of deference, etc., as one used at that time when carving for an honoured or favoured person." He says (and I agree) that several of Dyce's quotations are not to the point. Compare Webster, *White Devil*, 1612: "I did nothing to displease him, I carved to him at supper." In Fallace's delightful description of a courtier in Jonson's *Every Man Out*, IV. i., his dainty carving is specially mentioned. The words in the Quarto from "I spy" ("espy" Q 1) to "invitation" are the same, excepting that "leer" is miswritten "lyre." Compare also *The Two Noble Kinsmen*, iv. 3: "Desire to eat with her, carve her, drink to her," and see Skeat's note to his edition of that play.

behaviour, to be Englished rightly, is, "I am Sir John Falstaff's."

Pist. He hath studied her will, and translated her will, out of honesty into English.

Nym. The anchor is deep: will that humour pass?

Fal. Now, the report goes she has all the rule of her husband's purse: he hath a legion of angels.

Pist. As many devils entertain; and to her, boy, say I.

54. *studied her will*] Ff, Q 3, Globe; *studied her well* Q 1, Pope, Steevens, Craig. 54, 55. *translated her will*] Ff, Q 3 (omitted Q 1); *translated her well* Pope, Steevens, Craig; *translated her* Hanmer; *studied her well and translated her will* Grant White; *studied her well and translated her ill* Cambridge edd. conj. 59. *he*] *she* Q 1; *a legion*] Pope; *a legend* Ff, Q 3; *legians* Q 1; *legions* Q 3, Capell, Steevens. 61. *entertain*] Ff, Q 3; *attend her* Q 1.

52. *Englished*] told in plain English. Compare Ben Jonson, *Every Man Out of his Humour, Dram. Pers.*: "A vain-glorious knight, over-englishing his travels, and wholly given to singularity."

54, 55. *will . . . will*] Pistol means, "he hath studied her natural disposition or bent of mind and translated it into carnal desire." For the various suggestions, see Collation above. The constant quibbling on the different meanings of "will" seem to render them unnecessary.

56. *The anchor is deep*] Farmer quotes a passage from Fennor's, *Compter's Commonwealth*, 1617, in which the words "anchor" and "deep" both occur, but it seems to be of no further aptness. What Nym says amounts to an acceptation of Falstaff's scheme; the plan is fixed firmly. But Nym has some other sense. Perhaps he jocularly calls Falstaff, with a possible reference to *Sir John*, a byname for a clergyman, an "anchor," *i.e.* hermit "the deep old rascal." The word occurs in the second Quarto of *Hamlet*, III. ii. 229. There are worse and more far-fetched puns than this in Shakespeare. Hall uses the word also in *Satires*, IV. ii. 103 (1598). No wonder Nym asks, "will it pass?" Compare the following metaphorical use of the word: "Consider whether you will stoop to so poor a prey: at least I should wish you would make account of it as *ultimum refugium* and the last anchor," *Court and Times of James I.*, i. 89; Letter of Carleton, 1609. See below, line 90, note.

60. *angels*] coins worth ten shillings.

61. *As many devils entertain*] Pistol elaborates the "humour," many bad people have many, or have the use of many, angels (*i.e.* money). Steevens gets another meaning, and makes "entertain" an imperative to Falstaff, "do you entertain in your service as many devils as *she* hath angels," reading "she" with the Quarto. For "legions of devils," see note, II. ii. 312. Compare Nashe, *Terrors of the Night* (Gros. iii.

Nym. The humour rises; it is good: humour me the angels.

Fal. I have writ me here a letter to her: and here another to Page's wife, who even now gave me good eyes too, examined my parts with most judicious œillades; sometimes the beam of her view gilded my foot, sometimes my portly belly.

Pist. Then did the sun on dunghill shine.

68. *œillades*] *illiads* Ff, Q 3; *eyelids* Halliwell, Pope conj. 69. *gilded*] *guided* F 2, 3, 4.

228), 1594: "A man that will entertaine them [spirits] must not pollute his bodie with any grosse carnall . . . desires," etc.

61. *to her, boy*] An expression of encouragement, perhaps from bear baiting. Compare *Mucedorus*, 1598: "*Spare her, Bremo; spare her, do not kill.* Shall I spare her which never spared any? To it, Bremo, to it; essay again." The speaker is "A wild man" in the act of murdering a beautiful virgin. And again, on page 381: "To it, Francis—to it, sister!" Both Quarto and Folio print the words as above, running with the text. They italicise the words, "I am, Sir John Falstaff's" (line 53). See also Beaumont and Fletcher, *Knight of Burning Pestle*, iii.: "To him, Ralph, to him! hold up the giant"; *Wit without Money*, iv.: "Now to her, sir, fear nothing"; and *Merry Devil of Edmonton* (Haz. Dods. x. 236), *circa* 1600: "To her again, mother."

63. *humour*] Shakespeare has used this word as a verb in *Love's Labour's Lost*, III. 13, and IV. ii. 52. And see II. i., "the humoured letter," in this play.

66, 67. *gave me good eyes*] looked at me lovingly. Compare Heywood's *Proverbs*, ed. Sharman, p. 109, 1546: "As he to her cast off a loving eye, So cast her husband like eye to his plate."

68. *œillades*] "Œillade: an amorous looke, affectionate winke . . . a sheepe's eye" (Cotgrave). The word occurs again in *Lear*, IV. v. Steevens referred to Greene's *Disputation betweene a Hee Cony-catcher and a Shee Cony-catcher*, 1592. The passage is in Grosart's edition, x. 199: "What flatteries they use to bewitch . . . what amorous glances, what smirking Ocyliades, what cringing courtesies," etc.

68, 69. *beam of her view*] The Quarto has here, "who even now gave me good eies too, examined my exteriors with such a greedy intention with the beames of her beautie, that it seemed as she would a scorged me up like a burning glasse." Compare the first lines of Sonnet xxxii. One of Watson's sonnets in *A Centurie of Love* (xxiii.) has this thought: "For when she first with seeming stately grace Bestowed on me a loving sweete regard, The beames which then proceeded from her face were such, as for the same I founde no worde, But needes perforce I must become content To mealt in minde till all my wittes were spent."

70. *sun on dunghill shine*] Wheatley refers to Lyly's *Euphues*, 1581, "The sun shineth upon the dunghill." Fuller, in *Gnomologia*, gives a proverb, "The sun is never the worse for shining on a dunghill." Falstaff shows to great disadvantage in receiving such insults from these base companions.

Nym. I thank thee for that humour.

Fal. O, she did so course o'er my exteriors with such a greedy intention, that the appetite of her eye did seem to scorch me up like a burning-glass! Here's another letter to her: she bears the purse too; she is a region in Guiana, all gold and bounty. I will be cheaters to them both, and they shall be exchequers to me; they shall be my East and West Indies, and I will trade to them

73. *intention*] intentness. So in Jonson's *Cynthia's Revels*, I. i. 156*b* (1600), Crites says:

"my soul,
Like one that looks on ill-affected eyes,
Is hurt with mere intention on their follies."

The act of fixed and earnest gazing (Gifford).

74, 75. *burning-glass!*] Gabriel Harvey compared the beams of the eye to burning-glasses: "Thine eyebeams will reflect upon thyself, and will be burning glasses to thine own eye," *Triming of Thos. Nashe* (Grosart, iii. 38), 1597.

76. *a region in Guiana, all gold*] Lawrence Keymiss published *A Relation of the Second Voyage to Guiana*, dedicated to Sir Walter Raleigh, 1596. It dealt with the Spanish reports of the golden city of Manoa, or Eldorado. The earliest sneer at Guiana gold I find is in Nashe, *Have with you to Saffron Walden* (Grosart, iii. 76), 1596: "it is no matter, upon the Returne from Guiana, the valuation of them may alter, and that which is currant now be then copper." In Hall's *Satires*, IV. iii. 28 (1598), we read: "Ventrous Fortunio his farme hath sold, And gets to Guiane land to fish for gold." To which Marston immediately replied (*Satires*, iv. 110 *et seq.*, 1598), calling Hall a "shameless satirist" for sneering at the "glorious action" (of Raleigh and Cavendish): "some gallant spirit Will boldly sail into the rich Guiana." Again, in the same year, all the year of this play, probably, Guilpin says in his *Skialetheia* (reprint, p. 32), 1598:

"He hath been in both the Indies,
East and West,
Talks of Guiana, China, and the rest."

We have here the combination of regions in the text. It was to conquer and annex the supposed capital (Eldorado) of the assumedly vast empire of Guiana that Sir Walter Raleigh's expedition of 1595 set forth: "that, for the greatness, for the riches, and for the excellent seat it far exceedeth any in the world." See also Harington's *Metamorphosis of Ajax* (reprint, p. 121), 1596: "China nor the West Indies scarce allows more plenty. Briefly, at the very coming in you would think you were come to the Eldorado in Guiana."

77. *cheaters*] An officer of the Exchequer, an escheater. In this figurative sense Shakespeare has the word again in Sonnet ci., and in *Titus Andronicus*, v. i. 111: "I played the cheater for thy father's hand." He plays with the gambling sense in *2 Henry IV.* II. iv. 111, as no doubt he does here.

79. *East and West Indies*] Dekker has the same thought in *Satiromastix*, 1601–1602: "Thou shall be my West Indies, and none but Lucca shall

both. Go bear thou this letter to Mistress Page; and thou this to Mistress Ford: we will thrive, lads, we will thrive.

Pist. Shall I Sir Pandarus of Troy become,
And by my side wear steel? then, Lucifer take all!

Nym. I will run no base humour: here, take the humour-letter: I will keep the haviour of reputation.

Fal. [*To Robin.*] Hold, sirrah, bear you these letters tightly; Sail like my pinnace to these golden shores.

83. *Pandarus*] *Panderowes* Q 1. 88. *tightly*] *rightly* Q 3, F 2, 3, 4.

discover thee." And Ben Jonson, "The Spanish monarchy, with both the Indies, Could not buy off the treasure of this kiss" (*New Inn*, iv. 1).

83. *Sir Pandarus*] An ally of the Trojans at the siege of Troy. In mediæval romance he is represented as a procurer. Chaucer's Pandarus is Creseida's "middle-aged uncle, with blunted perceptions of what is moral" (Skeat). "He that was the Pandore to procure her," North's *Plutarch* (tr. p. 93, 1612), 1579. Gabriel Harvey gives a sketch of Pandarus more suitable to Pistol: "dares me, like a bold Pandare, with such stout challenges, and glorious protestations," Grosart's *Harvey*, ii. 3 (1593).

86. *haviour*] external bearing. Compare Webster's *Northward Ho*, i. 3: "Set out your haviours towards them in such colours As if," etc. Jonson uses it similarly in *Cynthia's Revels*, v. 2. And Massinger's *Old Law*, v. 1, "the haviour of a funeral." A word from "have" formed on parallel lines with "behaviour." Compare *Twelfth Night*, III. iv. 226.

88. *sirrah*] The word was widely used, but it was absolutely the correct appellation for a page. In Ben Jonson's *Cynthia's Revels*, ii. 1, Cupid, disguised as a page, says: "Troth, page boy and sirrah, these are all my titles"; and further on in the same scene (1600) Asotus summons his page, by name, "Prosaites," to which his tutor, Amorphus, says, "Fie! I admonish you of that: in the court, boy, lacquey, or sirrah."

88. *tightly*] without any mistake, "soundly." So Jonson: "he shall hear on't, and that tightly too, an I live ifaith," *Every Man in his Humour*, II. ii. (18a); and Massinger, *Great Duke of Florence*, i. 1: "How to behave myself in court and tightly"; and Beaumont and Fletcher, *Women Pleased*, v. 1: "he has paid me tightly, paid me home mistress." Wheatley, misled by Bobadil's remark, or misintrepreting it, in *Every Man in his Humour*, gives the word the meaning "quickly." It does not appear to have anything to do with time in Falstaff's order. He is deliberate; and the word in provincial use bears no such sense.

89. *Sail like my pinnace*] A small sailing vessel. The word was commonly used for a bawd or go-between. "Commend me to black Luce, bouncing Bess, and lusty Kate, and other morsels of men's flesh. Farewell, pink and pinnace, flibote and carvel, Turnbull and Spittal! I die like a man," Heywood, First Part *Edward IV.* (Pearson, p. 38), 1600. And Chapman: "'Tis

Rogues, hence, avaunt! vanish like hailstones, go;
Trudge, plod away i' the hoof; seek shelter, pack!
Falstaff will learn the humour of the age,
French thrift, you rogues; myself and skirted page.
[*Exeunt Falstaff and Robin.*

Pist. Let vultures gripe thy guts! for gourd and fullam holds,
And high and low beguiles the rich and poor:

91. *i' the*] *ith'* F 1, Q 3; *oth'* F 2, 3, 4 *et seq.* 92. *humour*] Q 1; *honour* Ff, Q 3; *the*] Ff, Q 3; *this* Q 1.

the staid Madam Temperance, a pretty pinnace she has been in her days . . . a bawd," *May Day*, 1611. See also *Believe as You List*, iv. 1 (Massinger), and Beaumont and Fletcher, *Woman Hater*, iv. 3. Ben Jonson has the term in *Bartholomew Fair*, ii. 1. "Pink" and "flibote" were used with the same double signification. For pinnace with its legitimate sense compare Greene, *Spanish Masquerado* (Grosart, v. 280), 1589: "Seeing our ships like little Pinasses, and their huge barkes built like Castles, ouerpeering ours." And Hakluyt, ed. 1812, v. 13, *Description of a Voyage*: "The same day our Pinnace returned againe unto us, bringing us good newes."

90. *vanish like hailstones*] Compare *Coriolanus*, I. i. 178. Johnson suggested that "The anchor is deep" (line 56) should be inserted here. He also said "anchor" and "author" could hardly be distinguished in writing.

91. *plod away i' the hoof*] "hoof" grotesquely used for a man's foot, occurs in Day's *Ile of Gulls*, 1606, where, perhaps, it is a misprint for "hose." "To beat upon the hoof" became proverbial for to trudge later in literature; probably always vulgar slang. It occurs in Howell's *Letters*, 1645. In Head and Kirkman's *English Rogue*, iv. 285 (reprint), 1685: "they were forced to beat upon the hoof, or be at the charge of coaches." Dryden has it in *Amphitryon*, ii. 1 (1690). This line is not in the 1602 Quarto.

93. *French thrift . . . myself and skirted page*] French pages were the fashion at this period, and the discarding of the excess of serving-men is commonly alluded to. In Middleton's *Father Hubbard's Tales*, 1604, there is a good illustration of this economy: "With this French page and Italianate serving-man was our young landlord only waited on, and all to save charges on serving-men, to pay it out in harlots." And again, "our most lamentable landlord . . . that seemed rather to wait upon his monkey than his monkey upon him . . . looked for all the world like a French lord in dirty boots." And in Middleton's *Black Book* (1604), a gallant keeps a "French lacquey (a great boy with a beard) and an English page." The blue servant's coat was blouse-shaped with skirts: "When he comes forth, the skirts of his blue coat will drop like a pent-house," *Two Angry Women, etc.*, 1599. In Day's *Law Tricks* (1608), Polymetus resolves "to be singular and live clean out of the fashion, keep no page . . . and entertain long since banished hospitality." And Wilkins, *Miseries of Enforced Marriage* (Haz. Dods. ix. 542), 1607: "And yet in this latter age, the keeping of men being not in request, I will turn aforesaid fourteen into two pages and two coaches."

94, 95.] These two lines do not appear in the Quarto.

94. *Let vultures gripe thy guts*] The

Tester I 'll have in pouch when thou shalt lack,
Base Phrygian Turk!

statement, made by Steevens and Malone, and since then echoed by Halliwell-Phillips, Wheatley, and other commentators, that Shakespeare here burlesqued a passage in Marlowe's *Tamburlaine*, will bear no investigation. The vulture and entrails metaphor or image has been the common property of all poets since the days of Prometheus and the Centaur (Tityus). It occurs again in Shakespeare in *2 Henry IV.* v. iii. 146: "Let vultures vile seize on his lungs also." Before quoting the supposed original in *Tamburlaine*, I will adduce a few *anterior* examples. In T. Howell's *Devises* (Grosart, ii. 208), 1581, I find:

"You Tityus like doe play this wofull parte,
Your love the gripe that tyers upon your harte."

And Watson's *Centurie of Love*, Sonnets li. and lxii. (1582). And in Whitney's *Emblems* (edition Greene, p. 75), 1586:

"To Cawcasus, behoulde Prometheus chain'de
Whose lion still, a greedie gripe dothe rent."

And at about the same date Greene has in *Selimus* (line 1345):

"The while the vulture tireth on my heart
So Acomat, revenge still gnaws thy soul."

This latter is much nearer Pistol's idea. The burlesque consists only in placing what was ordained as a lofty poetical sentiment in the mouth of ranting Pistol. The *Tamburlaine* quotation is from the First Part (Bullen's edition, p. 46):

"And now doth ghastly death
With greedy talens gripe my bleeding heart,
And like a harpy tires on my life."

Malone quoted this much, adding (from the next act, p. 94):

"Griping our bowels with retorqued ('retorted,' Steevens) thoughts."

Wheatley quotes these two passages made by different speakers in different acts as if they were continuous or nearly so. While referring here to Whitney's *Choice of Emblems*, I find I omitted to do so in my note upon "Occasion is bald behind" in *Othello*. The metaphor in the text appears earlier still in *Ferrex and Porrex*, ii. 1 (1561): "Cruell gripe to gnaw my groaning heart," which is almost exactly reproduced in *Tancred and Gismunda* (Haz. Dods. vii. 60), 1591. One of the pictures at Prince Henry's Palace, St. James's, in 1613, was "The History of Tityus, how he lies, and the eagle pecks out his heart," *England as seen by Foreigners*, W. B. Rye.

94, 95. *gourd and fullam . . . high and low*] Terms for false dice. Happily we have *New Eng. Dict.* to render assistance here. The earliest example of "gourd" (possibly from O.F. *gourd*, a swindle) is from Ascham's *Toxophilus* (Arber, p. 54), 1545: "What false dise use they, as . . . dise of a vauntage, flattes, gourdes, to chop and chaunge whan they liste." We know nothing more of them than that they were false dice. The latest mention is in Beaumont and Fletcher's *Scornful Lady*, Act IV., 1610. See Nares in *v.* Compare *Mihil Mumchance*, title, n.d., a tract attributed to Greene: "The names of false Dyce. . . . 7. A bale of Fullams of the best making . . . 10. A bale of Gordes with as many high men as low men for Passage." There are fourteen "bales of false dyce." The title is given in full in Dyce's Introduction to Greene's Dramatic Works. The term "gourd" may not have been, specifically, a die, but an instrument or appliance for using one. *Fullam*: "Fullans be square outward. Yet being within at

Nym. I have operations which be humours of revenge.
Pist. Wilt thou revenge?
Nym. By welkin and her star! 100
Pist. With wit or steel?
Nym. With both the humours, I:

98. *operations*] Ff, Q 3; *operations in my head* Q 1. 100. *star*] *fairies* Q 1.

the corner with lead, or other ponderous matter, stopped [*i.e.* loaded, minister as great an advantage as any of the rest," *Dice-Play, circa* 1550 (*New Eng. Dict.*). This term has lasted down to present times. Its origin is disputed; either from filling in the ponderous matter, or from the place Fulham, "once a noted haunt of gamesters." Gifford thinks probably because they were made there, in a note to the following passage in Jonson's *Every Man Out of his Humour*, III. i., "he serve? 'sblood, he keeps high men and low men, he! he has a fair living at Fullam." But the passage is meant for quibblings. In Rowley's *A Woman never Vexed* (Haz. Dods. xii. 124), the place derivation (or the pun) is also implied. All loaded dice were so called, and they were used also at Tables. See Head and Kirkman's *English Rogue*, iv. 225 (1680). "High men and low men" were called "high fulloms and low fulloms," as in *Nobody and Somebody* (Simpson's *School of Shakespeare*, i. 337), 1592. *The Compleat Gamester* (1676 edition) informs us that High-Fullams were 4, 5, 6, and Low-Fullams 1, 2, 3. See Nares and the commentators for abundant examples of the use of these terms. *Winter's Tale* (v. i. 207) seems to contain a reference to gambling with "high and low."

96. *Tester*] a coin of varying value, but usually standing for sixpence. It was written also "teston" and "testril." Spelman says, "French coins of the value of 18d., so called [teston] from a head upon them . . . and coined in 34th Henry VIII., etc. They came down to sixpence in Edward VI."

97. *Phrygian Turk*] Turk was an unspeakable term of abuse, but the use of this adjective is perhaps to remain one of the "Phrygian mysteries." Gabriel Harvey speaks of the "impetuous Phrygian musique," which is appropriate to Pistol's style. Or the word may be used as Middleton and Dekker use "Lacedemonian," a good mouthful, and nothing more.

98. *operations*] The Quarto reads "operations in my head," which Pope "recovered" and Steevens, Malone, and others insert. Nym means that of course, but he was the last person to say so. I prefer Cotgrave's equivalents, "doing, labouring," etc., to Schmidt's "agency, effect." He means I am working or scheming for revenge.

100. *By welkin and her star*] By the sky and its star, *i.e.* the sun. For "star" meaning "sun" compare *Measure for Measure*, IV. ii. 219. Compare Bobadil's speech in *Every Man in his Humour*, iv. 5: "Why, sir, you mistake me: if he were here now, by this welkin, I would not draw my weapon . . . but I will bastinado him, by the bright sun, wherever I meet him." And Jonson, *Poetaster*, i. 1: "this villainous poetry will undo you, by the welkin." The Quarto reads, "By Welkin and her Fairies." In *Soliman and Perseda*, Basilisco swears "by the marble face of the welkin" (Haz. Dods. v. 274, 1592). Basilisco was no bad predecessor of Pistol and Bobadil, Bessus and Parolles. He is referred to in *King John*, and in Nashe's *Have with you to Saffron Walden*.

I will discuss the humour of this love to Page.

Pist. And I to Ford shall eke unfold
How Falstaff, varlet vile,
His dove will prove, his gold will hold,
And his soft couch defile.

Nym. My humour shall not cool: I will incense Page to deal with poison; I will possess him with yellowness, for the revolt of mine is dangerous: that is my true humour.

Pist. Thou art the Mars of malecontents: I second thee; troop on. [*Exeunt.*

103, 104. *Page . . . Ford*] Q 1, Steevens; *Ford . . . Page* Ff, Q 3. 108. *Page*] Steevens; *Ford* Ff, Q 3. 110. *yellowness*] *Iallowes* Q 1; *mine*] *mien* Theobald and Steevens.

103. *discuss*] See below, IV. v. 2.

103, 104. *Page . . . Ford*] These names, erroneously transposed in the Folio (as is proved in Act II. scene i.), were set right by Steevens. The Cambridge editors are compelled to admit here that "the mistake was not due to Shakespeare." See note I. i. 46.

108. *incense*] incite.

110. *yellowness*] The Quarto reads "Iallowes." Yellow was the colour of jealousy. Chaucer gives Jealousy yellow to wear in his *Knight's Tale*. Very commonly mentioned.

110. *the revolt of mine*] Nym's language has been a gymnasium for the commentators to breathe themselves in. Malone fairly tied himself up into a knot here. Nym says "this desertion of mine is dangerous." Revolt is commonly used absolutely in the sense of desertion from duty or friendship. His grammatical construction is necessarily stilted, being, as he is, Nym. See Abbott's *Shakespeare's Grammar*, 239: "This of yours . . . hers . . . thine." He does not refer to the present instance. This passage is not in the Quarto.

112. *Mars of malecontents*] In the affected language of this time, amongst lovers, they were malcontents, and Cupid was "the god whom they adored." Nym comes under a separate category. The word had also a political signification. Compare Harington, *Apology for Met. of Ajax* (rept. p. 42), 1596: "they say he is a malcontent. Who saith so? Nay, who saith not so? Unton is undone; Markham is malcontent. A lewd libel made at the death of the Lord Chancellor Hatton." And see also the *Met. of Ajax*, Prol. p. 1. Compare *Love's Labour's Lost*, III. 185, and *Two Gentlemen of Verona*, II. i. 20. In the Quarto Pistol's words to Nym here are, "Sir Corporall Nym troope on."

SCENE IV.—*A Room in Doctor Caius's House.*

Enter MISTRESS QUICKLY, SIMPLE, *and* RUGBY.

Quick. What, John Rugby! I pray thee, go to the casement, and see if you can see my master, Master Doctor Caius, coming. If he do, i' faith, and find anybody in the house, here will be an old abusing of God's patience and the king's English.

Rug. I'll go watch.

Quick. Go; and we'll have a posset for't soon at

5. *old*] plentiful, abundant. Compare *Much Ado*, v. ii. 98. In common use at this time, and still colloquial.

5, 6. *king's English*] The usual and proverbial expression was "to clip the king's English," from the analogy of "clipping" money, a very serious offence against the state. This expression has been brought forward as an argument in favour of the play belonging to the King's time (James I.) not to Queen Elizabeth's. Compare *A Woman will have her Will* by Haughton, etc., 1598: "A clipper of the king's English"; "here s a stammerer taken clipping the king's English," *Look about You* (Haz. Dods. vii. 412), 1600; "and sayes because thou clipst the Kinge's Englyshe," Dekker, *Satiromastix* (Pearson rept., i. 241), 1601. Here it is addressed as in the text to a Welshman. And, finally, in Lacy's *Sir Hercules Buffoon*, v. 4, *circa* 1680: "*Squ.* That 's not shorthand. 'Tis called clipping the King's English." *New Eng. Dict.* adduces only the example in the text. The expression is not in the Quarto. Since writing the above I have found the source, or at any rate an earlier use of the phrase in the text, in Nashe's *Strange Newes* (Gros. ii. 185), 1593: "still he must be running on the *letter*, and abusing the Queenes English without pittie or mercie." This is certainly strongly in favour of an alteration in the text in the Folio to suit the reign of the king. It also militates against the statement in *New Eng. Dict.* under Queen (14).

8. *posset*] "a drink composed of hot milk curdled by some strong infusion" (Nares). It may be, in most cases, identified with our "flip," and usually contained eggs, but it was often identical with the cullice or caudle of much more elaborate preparation. An account of such a "posset" is given in Marston's *Malcontent*, ii. 3, 1604. A different one is mentioned by Heywood, *Fair Maid of the West* (Pearson, p. 302): "Score a pottle of sack in the Crowne, and see at the barre for some rotten egges to turne it: we must have some tricke or another to vent away our bad commodities." Milk was by no means necessarily a part of a posset. Wine and eggs were the essentials. *Early English Vocabularies* (ed. Wright) and the *Prompt. Parv.* identify the word with the mysterious "balductum, a crudd" (curd). And in the Index to Cotgrave it is given "posson," which was a small French measure for milk. This is likely to be the source of the word which is probably loaned to the Irish "*pusoid*, posset" (O'Reilly).

8, 9. *soon at night*] early to-night, as

night, in faith, at the latter end of a sea-coal fire. [*Exit Rugby.*] An honest, willing, kind fellow, as ever servant shall come in house withal; and, I warrant you, no tell-tale nor no breed-bate: his worst fault is, that he is given to prayer; he is something peevish that way: but nobody but has his fault; but let that pass. Peter Simple, you say your name is?

Sim. Ay, for fault of a better.

Quick. And Master Slender's your master?

Sim. Ay, forsooth.

Quick. Does he not wear a great round beard, like a glover's paring-knife?

we would say. See *Othello*, III. iv. 196, and my note.

9. *sea-coal*] coal from Newcastle or elsewhere brought to London by sea, as distinguished from the usual charcoal supplied by such people as "Grim, the collier of Croydon," from our early forests. There was a well-known lane, "Sea-coal Lane," in the parish of St. Sepulchre (Stowe). It is mentioned by Peele and Jonson. A character in *Much Ado* is so called. See also *2 Henry IV.* II. i. 93.

12, 13. *breed-bate*] a matter of contention. Compare *Tell-Trothes New Yeares Gift* (New Sh. Soc., 1877, p. 39), 1593: "He delights not in breed-bates, nor doth he glory in the quarrells of deerest frendes." Compare *2 Henry IV.* II. iv. 271, where Falstaff describes Poins as one who "breeds no bate with telling discreet stories"; and *Venus and Adonis*, 655. "Make-bate" was the usual word.

17. *for fault of a better*] A frequent phrase, varied to "for lack of a better," Foxe's "Documents" (*fide* Oliphant's *New English*), 1530; and "for want of a better," *Three Lords and Ladies, etc.* (Haz. Dods. vi. 399), 1590. The expression in the text occurs in Ben Jonson's *Poetaster*, ii. 1 and iv. 1 (1601), and elsewhere. And earlier in Harman's *Caveat, etc.*, 1573: "Marry, sir, I am constable for fault of a better." It is used by Dean Swift (*Polite Conversation*).

20.] The parallel to this line in the Quarto is "he has as it were a whay coloured beard." This is of some interest since the word "wee" does not occur, and is not found in Shakespeare again except in line 22. The expression "whay coloured" gives a parallel to "whey face" in *Macbeth*, v. vii. 17, occurring nowhere else in Shakespeare. But it is found in T. Brewer's prose *Merry Devil of Edmonton*, 1608 (reprint of ed. 1631, p. 10). "Wee" seems to have been hardly in use in the south at the beginning of the seventeenth century, except in the phrase of distance, "a wee bit." The commentators' notes here read very oddly nowadays. Cotgrave displays his ignorance of it (in London, 1611), "*Huquée: Il n'y a qu' vne huquée* (much like our northern wee bit); you have but a little (says the clown, when you have a great)

Sim. No, forsooth: he hath but a little wee face, with a little yellow beard, — a cane-coloured beard.

23. *cane*] Craig, *Caine* Ff, *Kane* Q 1.

way to go." Blount, the learned author of *Glossographia*, says the same sort of thing half a century later. I believe Shakespeare cannot have written "a little wee face" in 1598, and that this passage crept in later. "Wee bit" (printed "wye byt") occurs in *Doctor Doddypol* (Bullen's Old Plays, iii. 139), 1600. Halliwell evidently believed in the imaginary "way-bit." See his *Dictionary*.

20, 21. *great round beard, like a glover's paring-knife*] Shakespeare's father was a glover. For fashions in beards, which in the later Tudors and early Stuarts occupied close attention, see Fairholt's *Costume in England*, 1846, where the subject is copiously illustrated. A figure of such a beard as this "which would do well for Falstaff himself" is given at p. 287 (1839). Illustrative passages, which are altogether too long to do more than refer to, will be found in Stubbs, *Anatomie of Abuses*, 1583; Greene, *Quip for an Upstart Courtier*, 1592; Lyly's *Mydas* (Act III.), 1591; Taylor, the Water Poet, *Superbiæ Flagellum*, 1621; and Randle Holme's *Academy of Armoury*, 1688. Smollett remembered this beard of Quickly's imagination: "her chin peaked like a shoemaker's paring-knive," *Roderick Random*, chap. xxxix., 1748. There is, however, no counterpart for this fashion in 1598 amongst the above references, and I find there was a very special beard in vogue at that date, to which I have no doubt Shakespeare refers. It was the "Cales (Cadiz) beard," which was all the rage for a year or two after the return of the Cadiz expedition, of which I have more to say in a later note. In B. Guilpin's *Skialetheia* (1598), a satire upon fashions and scandals of this date, there are several allusions to this beard, which must have been an extravagant one: "I know some of their humorous neare of kin, Which scorne to speake to one who hath not bin In one of these last voyages; or to one Which having bin there, yet (though he have none) Hath not a *Cades*-beard" (p. 39, reprint); and again, "He, coynd in newer mint of fashion, With the right Spanish shrugge shewes passion: There comes one in a muffler of Cadz beard Frowning as he would make the world a feard" (p. 47); and lastly, "He weares a jerkin cudgeld with gold lace . . . his face Furr'd with Cads-beard, his poynard on his thigh" (p. 19). The word "muffler" gives us a clue to the shape, but the above references would only suffice to show how prevalent was the affectation. Fortunately, Nashe comes to our help for the shape, at the beginning of his *Lenten Stuffe*, which he tells us himself he wrote in 1598 (p. 295, Harl. Misc. reprint). He says: "To many more lusty blood Bravemente Signiors, with Cales beards, as broad as scullers' maples [bowls for baling water out of a boat?], that they make clean their boats with." A little lower he says: "To any other carpet-monger, or Primrose Knight of Primero, bring I a dedication," referring doubtless to the "Knights of Cales" (see below, II. i. 49). The reference to the shape, as broad as a bowl, and as big as a muffler, seems to me, combined with the date, to be unmistakable, and to help to confirm that date to an exact nicety. Mrs. Quickly probably is thinking of the beard she knew best, the great beard of Falstaff, which required a muffler to dispose of. The Cadiz beard probably originated in compliment to the leader of the expedition, since Essex is represented (Grainger says) by a remarkable red beard and black hair. Compare here

Quick. A softly-sprighted man, is he not? 25

Sim. Ay, forsooth: but he is as tall a man of his hands as any is between this and his head; he hath fought with a warrener.

the "beard of the general's cut" in *Henry V.* III. vi. 82, where there is an admirable sketch of a swaggering "gull" or rogue-soldier as he appeared in London streets at this time, exactly comparable with Guilpin's above. The "general" (Essex) is referred to unmistakably in *Henry V.* Act v. Chorus.

23. *cane-coloured*] "Cain and Judas, in the tapestries and pictures of old, were represented with yellow beards" (Theobald). The Judas-coloured hair or beard is often referred to, always as a term of opprobrium, and fully illustrated by Nares and in the notes to various passages in Marston, Middleton, and Kyd. There is no parallel to "Cain-coloured" in this sense, nor is there here any suggestion of treachery or dissembling. Steevens was inclined to believe the term was from "cane" a sickly yellow,—a very vague metaphor. I have a suggestion to make which further research may yet establish. It must be remembered we are looking for a "colour." Camden tells us, speaking of the Irish: "Their garments they die with the barkes of trees . . . With the boughes, barke, and leaves of the poplar tree, they staine their large wide shirts of a saffron colour, which now are almost out of use, and adding thereunto the rine of the wild Arbut tree," Holland's trans. of Camden's *Britannia*, Ireland, p. 144, 1610. The Irish name of the Arbutus is "*cane*, caithne" (O'Donovan), by which name it is known, O'Donovan says, at Killarney, and it enters into place-names in Kerry. Parkinson says: "It came to us from Ireland by the name of the 'Cane Apple,' with as great judgment and reason as many other vulgar names are," *Theatr. Bot.*, 1640. For this ignorance he is duly corrected by Threlkeld (*Synops. Stirp. Hibern.*, Dublin, 1727), an excellent authority. The saffron-coloured robes of the Irish created such a sensation at court, and are so often alluded to by writers in Elizabeth's time, that the cane, or cane apple, is likely to have been mentioned as forming a portion of the dye. There is some foundation for this suggestion. I can find none at all for Cain (the Quarto spelling is "Kane"). It is not easy to distinguish between a yellowish-red beard and a red one.

25. *softly-sprighted*] gentle-spirited. "Spirited with wine" occurs in *Henry V.* III. v. 21. Mrs. Quickly's familiar chatter is of the nature of toadyism. Perhaps "gentle-spirited," as Schmidt says, but I think she means soft-voiced, using "spright" in the sense of aspiration, pronunciation. It is so used in Ben Jonson's *English Grammar*, and *Penates* (1604). And compare the following passage from M. Lok's trans. of Peter Martyr's *Decades of the Sea* (Hakluyt, ed. 1812, vol. v.), 3rd. Dec., 7th chap.: "such wordes as in their tongue are aspirate, are pronounced with like breath and sprite . . . divers other such wordes, which they speake in a manner with panting breasts and vehement sprites."

26, 27. *tall a man of his hands*] a stout or valiant man of action, or one well able to use his hands. "Tall" is often used ironically in Shakespeare; but see "tall ship," *i.e.* good or strong ship, *Othello*, II. i., and note thereto. The phrase here was a usual one, and Shakespeare has it again in *Winter's Tale*, v. ii. Ray has it, proverbially, with a ridiculous tag. Naunton, in *Fragmenta Regalia*, 1630, speaks of it as archaic: "such as our fathers were wont to call men of their hands." Com-

Quick. How say you?—O, I should remember him: does he not hold up his head, as it were, and strut in his gait?

Sim. Yes, indeed, does he.

Quick. Well, heaven send Anne Page no worse fortune! Tell Master Parson Evans I will do what I can for your master: Anne is a good girl, and I wish—

Re-enter RUGBY.

Rug. Out, alas! here comes my master.

Quick. We shall all be shent. Run in here, good young man; go into this closet: he will not stay long. [*Shuts Simple in the closet.*] What, John Rugby! John! what, John, I say! Go, John, go

pare the following examples: "there are two brethren beyond the sea, and they be kings both, and marvellous men of their hands," Sir T. Malory, *Morte d'Arthure*, ed. 1876, p. 32, 1485: "a right good man of his hands," Udall, *Erasmus* (reprint, p. 261), 1542; "a valiant man of his hands," North's *Plutarch*, 614, 1579; "a man of your hands to match with a mouse," *Marriage of Wit and Science* (Haz. Dods. ii. 336), 1570. I find it as late as Cotton's *Virgil Travestied*, 1664.

27. *between this and his head*] a recognised expression. "There is not any man within forty miles of his head that can play with him at maw," Taylor's *Works*, 1630; "there 's not an honester man between this and his head," Brome, *Merry Beggars*, Act v., 1641. And Greene, *Defence of Conny-Catching* (Gros. p. 54), 1592: "Ile tell you a tale of an Usurer done within a mile of a knaues head." See also Chapman's *May Day* (Pearson, p. 353): "there cannot be a foole within twenty mile of your head, but you engrosse him for your owne mirth." I am indebted to Mr. Daniel for these last two examples, who gives me also a reference to Fielding's *Mock Doctor*, sc. xiii.

28. *warrener*] keeper of a warren. The word occurs several times in Porter's *Two Angry Women of Abingdon*, 1599. Judging from the popularity of deer-stealing and cony-catching, a warrener had good need to be "a tall man of his hands."

38. *shent*] abused, scolded. See *Twelfth Night*, IV. ii. 112; *Coriolanus*, v. ii. 104. An archaic word in Shakespeare's time and often used earlier in the stronger sense. Compare Holland's *Plinie*, xix. 8 (p. 26), 1601: "Drusus Cæsar also cared not for them [coleworts] but thought them a base and homely meal, for which nice and dainty tooth of his he was well checked and shent by his father Tiberius."

inquire for my master; I doubt he be not well, that he comes not home.

[Singing] *And down, down, adown-a, etc.*

Enter DOCTOR CAIUS.

Caius. Vat is you sing? I do not like dese toys. Pray you, go and vetch me in my closet *une boite en verde*,—a box, a green-a box: do intend vat I speak? a green-a box.

45. *dese toys*] Theobald, Steevens, Craig; *des-toyes* F 1, 2, Q 3; *des toys* F 3, 4. 46, 47. une boite en] unboyteene F 1, 2, Q 3; unboyteen F 3, 4; une boitine Craig; verde] verd Ff, Steevens, Craig (verde); vert Globe, Cambridge.

44. And down, down, adown-a] Compare Ophelia's snatch in *Hamlet*, IV. v.: "You must sing, Down a-down, and you call him a-down-a." Ritson printed this burthen after each line in the ballad of "King Edgar" (*Ancient Songs*, p. 151), but apparently it is not in the original version. See *Percy Folio*, iii. 485 (ed. Hales and Furnivall). So that Mrs. Quickly's tune should not be *Labandalashotte* (nor should Ophelia's) as stated in a note to *Ancient Ballads and Broadsides*, p. 78. For there seems to be no other connection than the inserted burthen. This tune (*Lavandula*, "Lavender," is shot (sprouting)?) is that of the famous old "I waile in woe, I plunge in pain." Mrs. Quickly's tune is probably the very much more suitable one of *Donkin Dargeson*. It was the tune of "A merry ballad of the Hawthorn-tree" ascribed to George Peele (p. 604, ed. 1874); and also, later, of a country dance. Ben Jonson refers to it in *Tale of a Tub*, iv. 3, where an interesting evolution of Gifford's memory is recorded in the notes. The tune is in Chappell's *Popular Music*, i. 65. Day gives a verse in the *Ile of Guls*, 1606:

"But lante tanta the girles are ours,
We have won 'em away to dargison,
An ambling nag and a doun, a doun,
We have borne her away to dargison . . .
Her cherry red lip a doun, a doun."

The burthen became common in later songs. It is often inserted in collections (as Chappell's, Ritson's) in order to fill up metre. *New Eng. Dict.* has no earlier example than the present play. "Ding a ding" was the common one previously. In *Every Woman in her Humour* "the old doune a doune" is mentioned (1609); and in *The Tragedy of Hoffman* (*circa* 1600?) it is given: "Downe, downe, adowne, hey downe, downe; I sung that song." I find, however, in *Three Ladies of London* (1584), a verse of a song with the words "As wind that blows the houses down, Sing down adown, down, down, down" (Haz. Dods. vi. 327). If this is not an interpolation, it is the earliest. But Collier edited this play.

46, 47. une boite en verde] This is almost exactly the Folio "vnboyteene verd," and may perhaps be accepted as the true reading. Grey appears to be responsible for the word "boities" (Cambridge, etc.). Shagreen surgical instrument cases are said to be intended (they are of considerable antiquity) by

Quick. Ay, forsooth; I'll fetch it you. [*Aside.*] I am glad he went not in himself: if he had found the young man, he would have been horn-mad.

Caius. *Fe, fe, fe, fe! ma foi, il fait fort chaud. Je m'en vais à la cour,—la grande affaire.*

Quick. Is it this, sir?

Caius. *Oui; mette le au mon pocket: dépêche*, quickly. Vere is dat knave Rugby?

Quick. What, John Rugby! John!

Rug. Here, sir!

Caius. You are John Rugby, and you are Jack Rugby. Come, take-a your rapier, and come after my heel to the court.

53, 54. ma foi . . . affaire] Rowe; mai (moi F 2, 3, 4) foy, il fait for ehando, Ie man voi a le court la grand affaires Ff, Q 3. 56. dépêche] de-peech Ff, Q 3.

this word. But Caius wants a "box of simples." Compare Cotgrave, "*Boiste* (or *Boite*): a box . . . little casket," and "*Es petites boistes met on les bons onguens*, Prov., Sweet ointments were put in little boxes." And see *New Eng. Dict.* in *v.* "Boist," where the word is illustrated as English in this sense from Chaucer, *Chester Plays*, etc. The diminutive of "boite" was "boitellette" (Cotgrave). The Quarto has here, "My simples in a boxe in de counting-house." But there is confusion between the two texts.

51, 52. *horn-mad*] From the excitable state of horned beasts (stags, bulls, goats), especially in the breeding season, ready to horn anyone. The older form is "horn-wood," which occurs in the *Chester Plays*, *circa* 1380; and in Heywood's *Proverbs* (ed. Sharman, p. 168), 1546. Nashe has "horn-mad" in *Have with you to Saffron Walden*, 1596. A similar expression to this, and one which confirms the origin here given, is found in *Comedy of Errors*, III. i. 72: "as mad as a buck." And in *Lingua*, ii. 6, 1607: "stiff-necked bulls, and many horn-mad stags" points to this sense. Cotgrave has "horn-mad . . . from a goat which in his time of heat is mad for lust," in *v.* "chevre." References to the commonly quoted *Fœnum habet in cornu* (hay in his horn) do nothing to illustrate this proverb, except to show that the condition existed, and needed a warning, in Horace's times. Needless to say, the usual application of this expression, amongst the Elizabethans, has to do (though not here) with cuckoldry.

61. *your rapier*] Not, as Wheatley says, his master's, but his own rapier. Serving-men went armed for their master's protection. They had even to provide their own weapons it appears. Compare *Two Angry Women of Abingdon* (Haz. Dods. vii. 283), 1599, by Henry Porter: "There shall not a serving man in Berkshire fight

Rug. 'Tis ready, sir, here in the porch.

Caius. By my trot, I tarry too long. Od's me! *Qu'ai-j'oublié!* dere is some simples in my closet, dat I vill not for the varld I shall leave behind.

Quick. Ay me, he 'll find the young man there, and be mad!

Caius. *O diable, diable!* vat is in my closet? Villainy laron! [*Pulling Simple out.*] Rugby, my rapier!

Quick. Good master, be content.

Caius. Verefore shall I be content-a?

Quick. The young man is an honest man.

Caius. Vat shall de honest man do in my closet? dere is no honest man dat shall come in my closet.

Quick. I beseech you, be not so phlegmatic. Hear

71. *Villainy*] Ff, Steevens; *Villain* Q 3, Globe, etc.; *laron*] *La-roone* Ff, Q 3. 74, 76. *shall*] F, Q 3; *should* F 2, 3, 4.

better for ye than I will do, if you have any quarrel in hand: you shall have the maidenhead of my new sword: I paid a quarter's wages for 't, by Jesus." Caius calls for his own weapon below (72). And in II. iii. 13, the words are surely explicit enough. Harrison says, in 1587 (*Description of England*, II. xvi.): "Our nobilitie weare commonlie swords or rapiers with their daggers, as dooth euerie common seruing man also that followeth his lord and master."

65. *simples*] medicinal herbs. Probably here, compounded. "The manner of compounding all these ointments was twofold, to wit, either of the juice and liquor, or els of the very substance and body of the simples," Holland's *Plinie*, xiii. 1, 1601. See note at "Hibocrates," III. i. 66. A usual term.

71. *laron*] thief. The older form was "ladrone." Both were anglicised at an early date. Halliwell refers to Nabbes, *The Bride*, sig. F. ii., 1640. And see Bullen's Old Plays, i. 198: *The Martyrd Souldier*, "Lord over these Larroones." Caius uses the term "villainy" similarly again, II. iii. 16.

79. *phlegmatic*] Mrs. Quickly probably picked up this word from her master. Compare Holland's *Plinie*, xxxii. 4 (432, M) for a use vague enough to warrant hers: "The gall of these Tortoises purgeth also phlegmaticke humours and corrupt blood out of the bodie." "Choleric" was the word she wanted.

the truth of it: he came of an errand to me from Parson Hugh.

Caius. Vell.

Sim. Ay, forsooth; to desire her to—

Quick. Peace, I pray you.

Caius. Peace-a your tongue. Speak-a your tale.

Sim. To desire this honest gentlewoman, your maid, to speak a good word to Mistress Anne Page for my master in the way of marriage.

Quick. This is all, indeed, la! but I'll ne'er put my finger in the fire, and need not.

Caius. Sir Hugh send-a you? Rugby, *baillez* me some paper. Tarry you a little-a while.

[*Writes.*

Quick. [*Aside to Simple.*] I am glad he is so quiet: if he had been throughly moved, you should have heard him so loud and so melancholy. But notwithstanding, man, I'll do you your master what good I can: and the very yea and the no is, the French doctor, my master,—I may call him my master, look you, for I keep his house; and I wash, wring, brew, bake,

91. baillez] Theobald, Steevens, Wheatley; baille Globe, Cambridge; ballow Ff, Q 3. 96. *you*] Globe; *yoe* F 1, Q 3; *for* F 2, 3, 4; omitted Capell, Steevens, Craig. 98. *the*] Ff, *that* Q 3. 100. *wring*] *ring* Ff, Q 3.

89. *la!*] See I. i. 266 (note).

89, 90. *put my finger in the fire*] A common old proverb. "Put not your finger too far in the fire," Heywood's *Proverbs*, ed. Sharman, p. 98, 1546. And North, *Doni's Philosophie*: "my L. mayor that had many times put his finger in the fire before . . . and that could spie day at a little hole."

91. baillez] deliver, bring. Theobald's suggestion for "ballow" is usually accepted. It is not rational to look for an obsolete English word in the mouth of Dr. Caius. In the Quarto he says, "give me a pen and Inck."

97, 98. *the very yea and the no*] See note I. i. 88.

100. *brew*] See "brew-house," III. iii. 10.

scour, dress meat and drink, make the beds, and do all myself,—

Sim. [*Aside to Quickly.*] 'Tis a great charge to come under one body's hand.

Quick. [*Aside to Simple.*] Are you avised o' that? you shall find it a great charge: and to be up early and down late;—but notwithstanding,—to tell you in your ear; I would have no words of it,—my master himself is in love with Mistress Anne Page: but notwithstanding that, I know Anne's mind,—that's neither here nor there.

Caius. You jack'nape, give-a this letter to Sir Hugh; by gar, it is a shallenge: I will cut his troat in de park; and I will teach a scurvy jack-a-nape priest to meddle or make. You may be gone; it is not good you tarry here.—By gar, I will cut all his two stones; by gar,

103. *charge*] responsibility. Compare *A Merry Knack to Know a Knave* (Haz. Dods. vi. 541), 1594: "vouchsafe to hear me speak . . . Thou man of worth, or citizen, whate'er thou be, Weigh but my charge, and then thou wilt not swear: I have five sons, all pretty tender babes That live upon the farm that he would have; Twelve hundred sheep," etc. The speaker is about to be defrauded of his farm by a "coney-catcher."

105. *Are you avised o' that?*] Do you reflect upon that fact? Compare *Measure for Measure*, II. ii. 132. Avised is a common old form of "advised." Compare Middleton, *A Mad World, My Masters*: "are you advised of that, my God?" And Ben Jonson, *Bartholomew Fair*, IV. i. (183*b*): "Justice Overdo is a very parantory person. *Bri.* O, are you advised of that! and a severe justicer, by your leave." See also Epilogue to Dekker's *Satiromastix*, 1602.

111, 112. *neither here nor there*] occurs again in *Othello*, IV. iii. 59. I find it earlier in Nashe, *The Unfortunate Traveller*, 1594 (Gros. v. 15): "it is *Aqua celestis*, but that's neither heere nor there."

116. *meddle or make*] occurs again in *Troilus and Cressida*, I. i. 82. In Howell's *Poems* (Grosart, i. 20) the following passage gives it (1568): "all Furies fierce that bee I rather wishe, than meddle or make with thee."

118.] In the Quarto the threat is "cut his nase" (nose); on which see my note, *Othello*, IV. i. 443; the proverb is probably referred to there also.

he shall not have a stone to throw at his dog. [*Exit Simple.*

Quick. Alas, he speaks but for his friend.

Caius. It is no matter-a ver dat:—do not you tell-a me dat I shall have Anne Page for myself?—By gar, I vill kill de Jack priest; and I have appointed mine host of de Jarteer to measure our weapon.—By gar, I will myself have Anne Page.

Quick. Sir, the maid loves you, and all shall be well. We must give folks leave to prate: what the good-year!

Caius. Rugby, come to the court with me. By gar, if I have not Anne Page, I shall turn your head out of my door. Follow my heels, Rugby. [*Exeunt Caius and Rugby.*

125. *Jarteer*] F 1, 2, 3, Q 3, Globe; *Jarterre* Steevens; *Garter* F 4; *Jartiere* Craig. 130. *good-year*] *good-ier* Ff, *goujeres* Hanmer, *goujere* Johnson, *good year* Capell.

119, 120. *not have a stone to throw at his dog*] The proverb is perhaps correctly "not a word to throw at a dog," as in *As You Like It*, I. iii. 2. But it is found as in the text in Heywood's *Captives* (Bullen's Old Plays, iv. 161). In Fletcher's *Nice Valour*, iii., it is "not a bone." The saying with "not a word" occurs in Webster's *Westward Ho*, v. 1, and in Heywood's *Fair Maid of the Exchange* (Pearson, p. 54), and often later.

129. *give folks leave to prate*] A reference to the common old proverb "Give losers leave to talk." It is in *Titus Adronicus*, III. i. 234; Heywood's *Dialogue*, 1546; and Nashe's *Pierce Pennilesse* (Gros. ii. 14), 1592: "I, I, weele give losers leave to talke."

129, 130. *what the good-year*] A meaningless, but recognised, expletive. Compare *Much Ado*, I. iii. 1, and *2 Henry IV.* II. iv. 64. *New Eng. Dict.* gives an example, as a salutation, from Roper, *Sir T. More* (dating to 1535), and another, earlier than the present one. The phrase here has led to much dispute and suggestion, now happily forgotten. The term "good-year" was used vaguely, much as we use "luck," or, ironically, "the devil's luck." And hence this expression was tantamount to "what the plague," "what the devil." In Ben Jonson's *Poetaster*, III. i. (2306) is an example (not in *New Eng. Dict.*): "You have Fortune, and the good year on your side, you stinkard, you have." And in Dryden's *Sir Martin Mar-all*, IV. i., 1667: "what a goodyer is the matter, sir?" And Harington's *Metamorphosis* (*Apology*), 1596: "the good yeare of all the knavery and knaves for me."

Quick. You shall have An fool's-head of your own. No, I know Anne's mind for that: never a woman in Windsor knows more of Anne's mind than I do; nor can do more than I do with her, I thank heaven.

Fent. [*Within.*] Who 's within there? ho!

Quick. Who 's there, I trow? Come near the house, I pray you.

Enter FENTON.

Fent. How now, good woman! how dost thou?

Quick. The better that it pleases your good worship to ask.

135. *have An fool's-head of your own*] The quibble is unmistakable in the Folio, where "An" in Quickly's speech is printed each of the three times "An." Compare *Midsummer Night's Dream*, III. i. 119: "you see an ass-head of your own, do you?" One of the multitudinous ways of calling a person a fool, which drew its significance from the fool's cap. "I'll give thee a fool's head, Jack, what wilt do with it? *John.* Carry it home to my nurse," Armin, *Two Maids of Moreclack* (Gros. p. 82), 1609. To make one, or give one, a hoodfull of bells, was the archaic expression.

141. *I trow*] Not in the usual sense of "I am sure," "certainly," but equivalent to "I wonder," or nearly so, as in this play, II. i. 61. In each case the pronoun would be better omitted, and leave the ordinary expression "trow." In the sense "I wonder," compare Jonson, *Every Man in his Humour*, III. ii. (31*a*): "Whence should this flood of fashion, trow, take head?" And *Poetaster*, II. i. (220*b*): "Why, now now, Hermogenes? what ailest thou, trow?" And *Bartholomew Fair*, IV. i. (185*a*): "where should it be, trow? in his blood?" In none of these (and others could be quoted) can it bear the sense "do you know?"

141. *Come near the house*] Come into the house. "Draw near" and "come near" both have this sense in Shakespeare. Compare *Merchant of Venice*, v. 223, and *Tempest*, v. iii. 18. And later in this play, III. iii. 159. Without this meaning Quickly's remark would be absurd. I find it elsewhere: "Wil 't please you to come near, sir," *How a Man may Choose, etc.* (Haz. Dods. ix. 39), 1602. And in the applied use, enter into one's thoughts, it occurs in Jonson's *Case is Altered*, II. ii.: "Why, now you come near him, sir." In Heywood's *First Part of King Edward the Fourth* (*ante* 1600) there is a good example: "Take their horses and walk them, and bid them come near house. Nell, lay the cloth, and clap supper o' th' boord" (Pearson, p. 49).

144, 145. *The better that it pleases . . . to ask*] This jocular reply to "how are you?" is hardly obsolete provincially and at schools. It is in Swift's *Polite Conversation*, and in Wilson, *The Cheats*, II. ii., 1662; and in H. Porter's *Two Angry Women of Abingdon*,

Fent. What news? how does pretty Mistress Anne?

Quick. In truth, sir, and she is pretty, and honest, and gentle; and one that is your friend, I can tell you that by the way; I praise heaven for it.

Fent. Shall I do any good, think'st thou? Shall I not lose my suit?

Quick. Troth, sir, all is in his hands above: but notwithstanding, Master Fenton, I 'll be sworn on a book, she loves you. Have not your worship a wart above your eye?

Fent. Yes, marry, have I; what of that?

Quick. Well, thereby hangs a tale:—good faith, it is such another Nan; but, I detest, an honest

which, as these notes show, has several direct parallels with *Merry Wives of Windsor*. It is one of the plays in Henslowe's *Diary*, bought by him, 22nd December 1598. The passage is: "how now, Proverb? *Nicholas* [*Proverbs*]. My name is Nicholas, Richard; and I know your meaning, and I hope ye mean no harm. I thank ye: I am the better for your asking."

150. *Shall I do any good*] shall I thrive. Compare *Winter's Tale*, II. ii. 54.

152.] Quickly's affectation of piety is very noteworthy. She is not intended, apparently, to have any good principles, but she constantly assumes the cloak of religion.

155. *wart above your eye*] Mrs. Quickly's humour here has a family resemblance to that of Pandarus, upon the white hair on Troilus's chin, in the first scene between Pandarus and Cressida in *Troilus and Cressida*.

157. *thereby hangs a tale*] This expression occurs again in *Taming of the Shrew*, IV. i. 60; *As You Like It*, II. vii. 28; and *Othello* (in punning use), III. i. 8. I have found no earlier examples, but it occurs twice in Beaumont and Fletcher's plays—*Double Marriage*, Act V., and *Faithful Friend*, III. ii. It is also in Gayton's *Festivous Notes*, p. 105, 1654. And Swift makes use of it.

157, 158. *it is such another Nan*] The legitimate meaning of this phrase is, "another of the same sort," in which sense "such another" occurs in *Much Ado*, III. iv. 87, in *2 Henry IV.* II. iv. 275, and in Udall's *Roister Doister*, III. v., "Pay the like hire, I will make you suche an other" (1553). But the passage here, and in *Othello*, IV. i. 50, and *Troilus and Cressida*, I. ii. 282 (Folio), needs a different, jocular, or endearing sense. The word "other," from meaning "different," seems to have travelled a step farther colloquially, and acquired the sense of "special," "peculiar," "remarkable," in this context. The expression occurs in Ben Jonson's *Tale of a Tub*, II. i. (448*b*): "Come, you are such another Master Turfe, A clod you should be called." And in Chapman's *May-Day*, II. iii. (1611): "Never fear to imbrue your hands with his liver, I warrant you. *Æm.* Come, you are such another." Mr. Craig gives me a further reference to Middleton, *Anything for a Quiet Life*, II. ii.

maid as ever broke bread:—we had an hour's talk of that wart.—I shall never laugh but in that maid's company!—But, indeed, she is given too much to allicholy and musing: but for you—well, go to.

Fent. Well, I shall see her to-day. Hold, there's money for thee; let me have thy voice in my behalf: if thou seest her before me, commend me.

Quick. Will I? i' faith, that we will; and I will tell your worship more of the wart the next time we have confidence; and of other wooers.

Fent. Well, farewell; I am in great haste now.

Quick. Farewell to your worship. [*Exit Fenton.*] Truly, an honest gentleman: but Anne loves him not; for I know Anne's mind as well as another does. — Out upon't! what have I forgot? [*Exit.*

ACT II

SCENE I.—*Before Page's House.*

Enter MISTRESS PAGE, *with a letter.*

Mrs. Page. What, have I scaped love-letters in the holiday-time of my beauty, and am I now a subject for them? Let me see. [*Reads.*

1. *I*] omitted F 1.

158, 162. *detest, allicholy*] protest, melancholy.

158, 159. *honest maid as ever broke bread*] So in *Much Ado*, III. v. 36: "An honest soul . . . as ever broke bread." Dryden has it in *Love in a Nunnery*, v. ii. (1673). More commonly, perhaps, the adjective is "good." "As good as ever brake bread or drank drink," Porter, *Two Angry Women* (Haz. Dods. vii. 356), 1599.

Act. II. Scene I.

2. *holiday-time*] Compare Greene, *Looking-Glass, etc.* (1874 ed., p. 125):

"Ask me no reason why I love you; for though Love use Reason for his precisian, he admits him not for his counsellor. You are not young, no more am I; go to, then, there's sympathy: you are merry, so am I; ha, ha! then there's more sympathy; you love sack, and so do I; would you desire better sympathy? Let it suffice thee, Mistress Page,—at the least, if the love of soldier can suffice,—that I love thee. I will not say, pity me,—'tis not soldier-like phrase; but I say, love me. By me,

Thine own true knight,
By day or night,
Or any kind of light,
With all his might
For thee to fight.—JOHN FALSTAFF."

5. *precisian*] *physician* Johnson (conj.), Dyce, Globe, etc.; *precision* Ff, Q 3. 10. *least*] *last* F 4; *soldier*] F 1, 2, Q 3, Globe; *a soldier* F 3, 4, Steevens, Craig.

"these are but holiday-terms." Fit for a holiday; cheerful. And Nashe, "euery Taylors holie day humour" (*Anatomie of Absurditie*, 1589).

5, 6. *precisian . . . counsellor*] Johnson suggested "physician" here for the only reading we have in the original edition "precisian." Dyce, followed by recent editors, adopted this innovation, supporting it by a reference to *Sonnet* 147, where there is a community of words, but not of ideas, with the present passage. I think the meaning is to be found by giving to "counsellor" the sense here of "confidant." Falstaff means to say, "Ask not the reason. Love uses Reason as his priest or spiritual adviser, but he doesn't tell him his secrets." He goes on to show that there is sympathy — let that suffice —no matter about reason— "I love thee." For "counsellor" in this sense, compare *Romeo and Juliet*, I. i. Schmidt gives this sense also to *Cymbeline*, III. ii. 59, and *Macbeth*, v. III. 17. Without that the meaning would be merely an antithesis between the spiritual advice of his puritanical priest, and the practical admonition (to be acted upon) due to his counsellor, *i.e.* Love lets reason preach, but he has no intention that he should dictate the ministry of his affairs. For this word precisian, compare *A Merry Knack to Know a Knave* (Haz. Dods. vi. 519), 1594: "*Priest.* And I among my brethren and my friends, Do still instruct 'em with my doctrine, And Yea and Nay goes through the world with us . . . Thus do we blind the world with holiness And so by that are termed pure Precisians." Ben Jonson uses it in *Every Man in his Humour*, III. ii. (29*b*): "He's no precisian, that I'm certain of, Nor rigid Roman Catholic . . . I have heard him swear." In this passage the Quarto of *Every Man* reads "puritan." Gabriel Harvey says: "I am as forward an admonitioner as any Precisian in England" (Grosart, ii. 159). It is in this sense of an exacting adviser Falstaff objects. As Harvey says immediately, if this be the discipline, "I crave pardon." In the Quarto, the parallel words are, "Aske me no reason, because theyre impossible to alledge." With reference to "Love" and "Counsell," compare Watson's *Centurie of Love*, *Sonnet* lxxxix. (1582), "*Love* never takes good counsell for his frende."

14. *day or night*] at all times. A common colloquialism, occurring innumerable times in the Bible.

17.] The diction of this letter, with its egotistical tone, is not unlike Fal-

What a Herod of Jewry is this! O wicked, wicked world! One that is well-nigh worn to pieces with age to show himself a young gallant! What an unweighed behaviour hath this Flemish drunkard picked—with the devil's name!—out of my conversation, that he dares in this manner assay me? Why, he hath not been thrice in my company! What should I say to him? I was then frugal of my mirth: Heaven forgive me! Why, I 'll exhibit a bill in the parliament for the putting down of men. How shall I be revenged on him? for revenged I will be, as sure as his guts are made of puddings.

18–26.] Printed as verse F 1. 28. *men*] *fat men* Theobald, Malone.

staff's letter in *2 Henry IV.* II. ii.—the old Falstaff. Short passages of short-lined verse, neither Skeltonical nor song-singing, were occasionally introduced into old comedies, out of some supposed exuberance of originality. A good instance occurs in *Grim, the Collier of Croydon* (Haz. Dods. viii. 416), where it is also bombastic and defiant as here; and in *Merry Devil of Edmonton*, II. iii.; and in other writers as, *passim*, in Rabelais. But compare especially the closing words in one of Nashe's *Martin Marprelate* tracts 1589): "To come to a close In Rime or in Prose, In spight of thy nose Thine for these seaven yeeres: Pasquill of Englande."

21. *unweighed behaviour*] of no weight, light. Shakespeare would have given the word this meaning. Compare "a very superficial, ignorant, unweighing fellow" (*Measure for Measure*, III. ii. 147), where the word means the same. But it may be taken literally, "unpoised," "unbalanced," "inconsiderate."

21, 22. *Flemish drunkard*] See my note to "your Hollander," *Othello*, II. iii. 85. Reed quotes here a good extract on the subject from Sir John Smythe in *Certaine Discourses, etc.*, 1590, to which Nashe seems to have been indebted in *Pierce Pennilesse*.

27. *I'll exhibit a bill in parliament*] *New Eng. Dict.* gives "exhibited unto us a lamentable bill of complaint," from an Act dated 1529. A technical expression. "Putting down of men" is suppressing them, like a public nuisance. So Nashe: "put up a supplication to the Parliament house that they might have a yard of pudding for a half penie," *Pierce Pennilesse* (Grosart, ii. 74), 1592. And the same author in *Pasquil's Returne* (Grosart, i. 122), 1589: "had never put uppe any Billes of endightment against her the last Parliament."

28. *men*] Theobald inserted "fat" here, Malone says, from the Quarto, and then shows that this passage is not in the Quarto at all. The passage there, "I shall trust fat men the worse while I live," is lines 52, 53, below. Malone, devoid of humour, contended that "Shakespeare would never have made her threaten to introduce a bill . . . for the extermination of the whole species." Steevens thought that even fat men would be safe from the designs

Enter MISTRESS FORD.

Mrs. Ford. Mistress Page! trust me, I was going to your house.

Mrs. Page. And, trust me, I was coming to you. You look very ill.

Mrs. Ford. Nay, I'll ne'er believe that; I have to show to the contrary.

Mrs. Page. Faith, but you do, in my mind.

Mrs. Ford. Well, I do, then; yet, I say, I could show you to the contrary. O Mistress Page, give me some counsel!

Mrs. Page. What's the matter, woman?

Mrs. Ford. O woman, if it were not for one trifling respect, I could come to such honour!

Mrs. Page. Hang the trifle, woman! take the honour. What is it?—dispense with trifles;—what is it?

Mrs. Ford. If I would but go to hell for an eternal moment or so, I could be knighted.

33. *coming*] *going* Q 3.

of Parliament, and left out the word. There is no choice in the matter.

30. *puddings*] sausages. Properly entrails stuffed with meat, etc. A pudding-wife was a sausage (or haggise) vendor. See Ben Jonson's *Bartholomew Fair* (*passim*). In Cockeram's *Dictionary* is "*Sawsidge*, a Pudding made of Capon's guts, Porke and spice." The word is so common in writers of this time that a note seemed hardly necessary, but on turning to Schmidt I find he did not know it. He gives it "made of meal, milk, and eggs," which conveys a most erroneous impression of Falstaff's inside.

47. *moment*] space (of time). This word, in Shakespeare's language, does not always signify an instant, as stated by Schmidt, and as it does now. I do not remember to have seen this noticed by the commentators. I will quote the passage that convinced me of this first. It is from M. Lok, translation of *Peter Martyr* (Hakluyt, ed. 1812, vol. v.), *The Eighth Booke of the First Decade*: "haukes belles . . . and such other trifelles, the which within the moment of an houre, he had exchaunged for fifteene ounces of their pearles." In the following passages "space" better explains the meaning: "Holds in perfection but a little moment" (*Sonnet* xv.); "Thy palm some moment keeps" (*As You Like It*, III. v. 24); "in this extant moment" (*Troilus and Cressida*, IV. v. 168). In the later plays the sense is the ordinary one.

Mrs. Page. What? thou liest! Sir Alice Ford! These knights will hack; and so thou shouldst not alter the article of thy gentry. 50

49. *will hack*] *will lack* Warburton, *we'll hack* Johnson conj.

48. *thou liest*] Often used jocularly, or merely in repartee, as it is here. Compare *Two Gentlemen of Verona*, III. i. 292; *1 Henry IV.* II. ii. 44, and several other passages.

49. *These knights will hack*] A mountain of notes has accumulated here. There are two points to be considered, the meaning of "hack," and whether there is a reference to the creation of knights as a means of raising money by James I., and thereby a reference placing the date of the play after his accession, for he commenced the sale immediately. Contemptuous references to James's knights occur in numerous plays, abundantly, of a later date than *Merry Wives*. King James made nearly 2500 knights, 900 of whom were in his first year. *Eastward Hoe*, by Marston and Jonson, may be referred to as about the first denouncement on the stage of these "£300 knights" (IV. i.). It was put on the stage in 1604–05. I do not believe there is this reference. It belongs to a later period, and we do not find it in Shakespeare's later plays, as we do in Middleton, Chapman, Jonson, Heywood, Marston, and Beaumont and Fletcher at about 1610. Whatever the meaning of "hack" is, no doubt this remark of Mistress Page is meant to be condemnatory of a certain quantity of knights of her time. But there well may be a real historical allusion here, which would be by no means unpleasing to Queen Elizabeth's ears. "These knights" refers probably to the "Knights of Cales." The old proverb concerning them is given by Fuller, *Worthies* (Nuttall's ed. ii. 131), Kent: "A Knight of Cales, and a Gentleman of Wales, And a laird of the north countree, A yeoman of Kent, with his yearly rent, Will buy them out all three." He continues: "Cales knights were made in that voyage, by Robert, earl of Essex, anno Domini 1596, to the number of sixty, whereof (though many of great birth and estate) some were of low fortunes; and therefore Queen Elizabeth was half offended with the earl for making knighthood so common." A sly hit at these knights would have pleased the Queen well. A full account of this most popular and successful voyage, which literally turned people's heads with delight, may be found in Hakluyt, 1599 (reprint, ii. pp. 29, 30, 1810), wherein is given the list of sixty-three knights. "The names of such noble men and gentlemen, as were knighted at Cadiz in June 1596 by the two most honourable Lordes Generall [Essex and Lord Charles Howard Lord High Admirall]." This conferring of knighthood by Essex undoubtedly displeased the Queen. Sir John Harrington says, in *Nugæ Antiquæ*, that Essex "gave me and some others the honor of knighthood in the field" . . . (which provoked not a little the Queen on his return home) in 1599 in Ireland. The knights had become cheap already. A cotemporary passage in the *Returne from Parnassus*, Part I. (Clarendon Press, p. 53), drew my attention to these knights. It was written at the end of 1599. Gullio says: "Had I cared for that pratinge echo, fame, my exploits at Cosmopolis [Constantinople], at Cals, at Portuigall voyage, and now verie latelie in Irlande, had bene getting ere this through everie by-streete. . . . *Ingen.* I dare sweare your worship scapt knightinge verie hardly. *Gull.* That's but a pettie requitall to good deserts. He that esteems mee of less worth than a knight is peasande and a gull. Give me a new knight of them all, in fence-schoole, at a Nim-

Mrs. Ford. We burn daylight: — here, read, read; perceive how I might be knighted. I shall think the worse of fat men, as long as I have an eye to make difference of men's liking: and yet he would not swear; praised women's modesty;

55. *praised*] Theobald; *praise* Ff, Q 3.

brocado or at a Stocado! Sir Oliver, Sir Randal, base, base chamber-tearmes! I am saluted every morning by the name of Good morrow, Captaine, my sworde is at your service!" This somewhat lengthy note may conclude by saying that the Cadiz voyage is referred to by Hall (*Satires*, iii. 7); by Heywood as "a great success," *Fair Maid of the West* (Pearson, p. 263); by Ben Jonson, *Epicene*, I. i.; by Chapman, *Mons D'Olive* (Pearson, p. 235); and Taylor, the Water Poet, says he was at it (*Pennilesse Pilgrimage*). In a letter of Thomas Nashe, printed by Collier (I take it from Grosart's Introduction to Nashe, I. lxiii.) he says: "and for the printers, there is such gaping among them for the coppy of my L. of Essex voyage, and the ballet of three score and foure knights, that," etc. This shows the tone of the day towards these knights.

49. *hack*] Steevens and Sir W. Blackstone explain this word as meaning (from "hackneyed") "become cheap or vulgar." They do so believing the reference is to James's knights, but the meaning would be suitable in view of Fuller's words quoted above. *New Eng. Dict.* has no proof of this, and cannot explain the word. Their earliest use of the word in the sense of "to make common, vulgar, or stale," is 1745. The words "hacker" and "hackster," from a verb "to hack," in the sense of "cutter," "swaggerer," seems to be the only refuge, and an unsatisfactory one, although the passage in Nashe, and the fencing references in the *Returne from Parnassus* support it. On the strength of a passage (unknown to *New Eng. Dict.*) in *Three Ladies of London* (Haz. Dods. vi. 362), 1584: "You seem to be sound men in every joint and limb, and can ye live in this sort to go up and down the country a-begging? O base minds! I trow I had rather hack it out by the high-wayside than such misery and penury still to abide," the word should mean live by violence and the base use of weapons for the purpose of robbery. The characters whom "Fraud" addresses in the above "right excellent and famous comedy" at once go for their arms and commit a robbery. To hack, it seems, must mean to become a "hackster," which had every bad sense possible, male and female, before this time, as Nashe's writings show. It generally meant a swaggering ruffian. To come to a disreputable course of life seems to be the sense.

50. *article of thy gentry*] the tenor, or character, of thy rank. The expression is a pleonasm for rank, *i.e.* rank by birth. For "gentry," see *Lucrece*, 569, and *Winter's Tale*, I. ii. 393.

51. *We burn daylight*] We waste time. A common expression. "But here I daylight burn, while thus I am talking," *Appius and Virginia* (Haz. Dods. iv. 121), *circa* 1560. See *Romeo and Juliet*, II. i. 143, and the *Spanish Tragedy* (Haz. Dods. v. 115).

54. *liking*] condition of body. Compare *1 Henry IV.* III. iii. 6. Still in provincial use in expression "in good liking." Steevens refers to the Book of Job.

55–59. *he would not swear . . . truth of his words*] Mrs. Ford's descrip-

and gave such orderly and well-behaved reproof
to all uncomeliness, that I would have sworn his
disposition would have gone to the truth of his
words; but they do no more adhere and keep
place together than the hundred Psalms to the
tune of "Green Sleeves." What tempest, I trow,

60. *hundred Psalms*] *Hundredth Psalm* Rowe *et seq.*

tion of Falstaff here does not seem to be meant to be humorous. It is so astonishing that it reads like an extract from another play. Unless, indeed, we are to suppose that Falstaff, in order to obtain the "competence of life" (promised him by the king at the end of *Henry IV.*), is externally "reforming himself." See *2 Henry IV.* v. iv. 50–74. This is the one explanation possible, though a strained one. It has, however, the merit of fitting the play into its proper place between *Henry IV.* and *Henry V.* At best it reads like a very perfunctory insertion of an afterthought. See v. v. 128, and note.

60.] I restore here the old reading, partly on principle, but mainly because we lose rather than gain by Rowe's alteration. The Psalms of David were no doubt to be taken *as a whole* as being dolorous music. The 100th Psalm is one of praise and cheerfulness. In old Prayer-Books, the direction is "The Psalms in this Version of four lines, etc. (of Psalms of Praise and Cheerfulness), may properly be sung as the Old 100 Psalm," *Baskerville*, 1762. It is better for the text's sake to recall other psalms, such as "syng this after the tune of cxxxvii. Psalme, which begins, When as we sat in Babylon, or such lyke," *Ancient Ballads and Broadsides* (ed. 1870), *circa* 1570, a tune referred to later in this play; or this other, "we committed ourselves unto the Lord and beganne with doleful tune and heavy hearts to sing the 12 Psalme. Helpe Lord for good and godly men, etc.," 1593, *Casting away of the Tobie*, Hakluyt, reprint, iii. 17 (1810). Any of the "Penitential and Mournful Psalms," or all of them will do. See III. i. 24, where Evans quotes the first line of the cxxxvii. Psalm.

61. *Green Sleeves*] The tune of "Green Sleeves" is still a popular one to the words "Which nobody can deny." "A new Northerne dittye of the *Lady Greene Sleeves*" was licensed to Richard Jones by the Stationer's Company in September 1580. It attained immediate popularity. Chappell says that "within twelve days of the first entry of Green Sleeves it was converted to a pious use, and we have Greene Sleeves moralized to the Scripture, declaring the manifolde benefites and blessings of God bestowed on sinful man." This is ridiculed by Nashe, who lampoons "Barnabe of the Barnes," author of *Parthenophill and Parthenope* (chiefly because he was Gabriel Harvey's friend) in *Have with you, etc.* (1596). Speaking of Barnes' *Divine Centurie of Sonets*, he says, with reference to the "posie" thereto, "it comes as farre short as Paris Garden Cut of the height of a Cammell, or a Cockeboate of a Carricke: such another devise it is as the godly Ballet of *John Carelesse*, or the song of *Greene Sleeves* moralized." Nashe's parallel, Century included, is similar to that in the text. The words of the burthen are given in Clement Robinson's *Handful of Pleasant Delightes* (Arber, p. 17), 1584, in A new Courtly Sonet, of the Lady Green Sleeves. To the new tune of Green Sleeves: "Greensleeves was all

threw this whale, with so many tuns of oil in his belly, ashore at Windsor? How shall I be revenged on him? I think the best way were to entertain him with hope, till the wicked fire of lust have melted him in his own grease. Did you ever hear the like?

Mrs. Page. Letter for letter, but that the name of Page and Ford differs! To thy great comfort in this mystery of ill opinions, here's the twin-brother of thy letter: but let thine inherit first; for, I protest, mine never shall. I warrant he hath a thousand of these letters, writ

my joy, Greensleeves was my delight, Greensleeves was my hart of gold, And who but Ladie Greensleeves." See below, v. v. 21.

62, 63. *whale . . . ashore at Windsor*] Possibly refers to some real event, not exactly at Windsor, but lower down the river. Ben Jonson in the *Fox*, II. i. (1605), says: "There was a whale discovered in the river As high as Woolwich," an event duly recorded by Stow as occurring on the 19th January in that year.

65, 66. *fire of lust . . . his own grease*] An old saying very variously applied. The modern use, that of Bismarck and Parnell, is, let them suffer or come to grief in the troubles they have brought about. The older senses were (as here) to provoke one to a perspiration either of anger, terror, or any cause, and leave him there to recover as best he might. *New Eng. Dict.* includes all senses in the words "exhaust one's strength by violent efforts," which has the merit of generalisation. In Chaucer, *Prologue of Wife of Bath's Tale* (486–87), the sense is given "in his own grees I made him frie For anger and for verraie jalousie." Oliphant gives an earlier example from *Richard Coer de Lion* (ed. Weber, p. 175), *circa* 1370. It refers usually to anger. We have Heywood's authority: "She frieth in her oune grease, but as for my part If she be angrie, beshrew her angrie hart!" Sharman's *Heywood*, p. 78, 1546. In Beaumont and Fletcher, *Scornful Lady*, iii. 2 (1616), it is equivalent to caught him in his own trap: "By my troth the gentleman Has stew'd him in his own sauce, I shall love him for it." See also Cotton, *Virgil's Travestie* (ed. 1715, p. 89), 1664; and Holland's *Plinie*, XVIII. i. (549): "leaving these troublesome spirits to themselves for to broile and frie in their owne greace," where he is speaking of night-birds and such like.

68.] In the Quarto Mrs. Page says "Why this is right my letter. O most notorious villaine! Why what a bladder of iniquitie is this? Let us be revenged what so ere we do." Falstaff elsewhere compares himself to a bladder (*1 Henry IV.* II. iv. 366).

70. *mystery of ill opinions*] puzzle about the bad characters or reputations we seem to have.

72, 73. *I warrant he hath a thousand of these letters*] In Dekker's *Satiromastix* (Pearson, 212) Horace (Ben Jonson) is made to say, "why you Rooke [fool], I have a set of letters newly starcht to

with blank space for different names, — sure, more,—and these are of the second edition: he will print them, out of doubt; for he cares not what he puts into the press, when he would put us two. I had rather be a giantess, and lie under Mount Pelion. Well, I will find you twenty lascivious turtles ere one chaste man.

Mrs. Ford. Why, this is the very same: the very hand, the very words. What doth he think of us?

Mrs. Page. Nay, I know not: it makes me almost ready to wrangle with mine own honesty. I'll entertain myself like one that I am not acquainted withal; for, sure, unless he know some strain in me, that I know not my-

my hands, which to any fresh suited gallant, that but newlie enters his name . . . I send the next morning." It is the same passage which contains an important reference to Shallow, "these true heires of Mr. Justice Shallow," the meaning being that the "Children of Paules" who acted *Satiromastix*, acted Shallow. I can take no other sense out of it. It seems likely that, connected with the present passage, the reference is to Shallow of this play; and hence we might guess that the "Children of Pauls" acted the *Merry Wives*. The "Children" were variously called, or variously grouped (there were also the "Children of Her Majesty's Revels"), and were in constant use for their singing powers.

77. *press*] quibble on "squeeze" and "print."

79. *under Mount Pelion*] Mrs. Page compares herself to Mount Ossa of Greek mythology. Such classical allusions were the recognised mode of Shakespeare's time. "Ossa they pressed down with Pelion's weight," Fitzgeoffrey, *Drake*, 1596.

80. *lascivious turtles*] "as true as turtle" is a very early phrase. "The proverbe looke, as true as turtle on a tree," *Sir Triamore*, Percy Folio (ed. Furnivall, ii. 81), *ante* 1400; and "as true as turtle" occurs in *Parliament of Birds* (Haz. E. Pop. Poetry, iii. 183), *circa* 1520. Shakespeare adds "to her mate" in *Troilus and Cressida*, III. ii. 185, the common form later. "Like a turtle true" is in Chaucer's *Miller's Tale*.

86. *entertain*] treat.

88. *strain*] tendency, disposition. Compare Ben Jonson, *Cynthia's Revels*, II. i. (163*b*): "There is a nymph too of a most curious and elaborate strain, light, all motion, an ubiquitary, she is everywhere, Phantaste." In the same play, IV. i. (171*b*) the word is similarly used again: "I do fancy this gear that's long a coming, with an unmeasurable strain," or rather in its legitimate meaning "stretch" (stretch of fancy); while in III. ii. (167*a*) it is applied to

self, he would never have boarded me in this fury.

Mrs. Ford. "Boarding," call you it? I'll be sure to keep him above deck.

Mrs. Page. So will I: if he come under my hatches, I'll never to sea again. Let's be revenged on him: let's appoint him a meeting; give him a show of comfort in his suit, and lead him on with a fine-baited delay, till he hath pawned his horses to mine host of the Garter.

Mrs. Ford. Nay, I will consent to act any villany against him, that may not sully the chariness of our honesty. O, that my husband saw this letter! it would give eternal food to his jealousy.

Mrs. Page. Why, look where he comes; and my good man too: he's as far from jealousy as I am from giving him cause; and that, I hope, is an unmeasurable distance.

colour, "so painted, pied and full of rainbow strains." The word seems to have been very indefinitely applied, sometimes as though it were equivalent to "strand," in the sense of "fibre" in a rope. I cannot follow Schmidt's explanations with any satisfaction. The sense of the word "stream" or "to flow as a river," of which many examples occur, may have assisted the meaning in the text. In III. iii. 196 "strain" has the same sense as here.

89. *boarded me*] addressed me, accosted me. "'Accost' is front her, board her, woo her, assail her," *Twelfth Night*, I. iii. 60. Lyly has it in *Euphues* (Arber, p. 332), 1580, "Philautus . . . began to boord her in this manner." A common use borrowed from the naval sense, in which Mrs. Ford immediately adopts it. Compare Nashe, *Have with you* (Grosart, iii. 99), 1596: "if they give him never so little an amorous regard, he presently boords them with a set speech."

93. *hatches*] the deck of a ship. See *Tempest*, I. ii. 230. Nashe, in the same page as the last quotation has, "that he might stow her under hatches in his study, and do what he wold with her."

97, 98. *pawned his horses*] See V. v. 119.

100. *chariness*] carefulness, nicety. Compare the adjective in *Hamlet*, I. iii. 36.

101, 102. *O, that . . . jealousy*] The Quarto reads here, "O Lord, if my husband should see this letter, Ifaith this would euen giue edge to his Iealousie."

103. *look*] See. "Look" with our meaning of "see," so very common in Shakespeare, has now almost disappeared from use in favour of the latter.

Mrs. Ford. You are the happier woman.

Mrs. Page. Let's consult together against this greasy knight. Come hither. [*They retire.*

Enter FORD, *with* PISTOL, *and* PAGE, *with* NYM.

Ford. Well, I hope it be not so.

Pist. Hope is a curtal dog in some affairs:
Sir John affects thy wife.

Ford. Why, sir, my wife is not young.

Pist. He wooes both high and low, both rich and poor,
Both young and old, one with another, Ford;
He loves the gallimaufry: Ford, perpend.

Ford. Love my wife!

114–116. Printed as prose Ff, Q 3. 116. *the*] F 1, Q 3; *thy* F 2, 3, 4.

111. *curtal dog*] A short, dumpy dog, unfit for the chase. A bad dog to work with. The word is French *court*, with suffix "al" or "ald," applied to several stumpy articles. The old Forest laws enacted that "no mean man shall have or keep . . . Greyhounds. . . . But the little dogs, because it manifestly appears there is no danger in them it shall be very lawful for any mean to keep." After the words "thy wife" in the next line, the Quarto has "When Pistol lies do this. . . ." Halliwell pointed out in the Introduction to his edition of that text, that these identical words occur in Pistol's speech in *2 Henry IV.* v. iii. 123, 124: "When Pistol lies do this, and fig me, like The bragging Spaniard."

116. *He loves the gallimaufry*] He loves the mixture or medley of all sorts of women. Properly a cookery term (of unknown origin), but generally found as here in the transferred sense. Cotgrave has the word several times, but not as French: "Hochepot. An hotch-pot, or gallimaufrey; a confused mingle-mangle of divers things jumbled, or put together." Compare Gabriel Harvey, "A hotchpot for a gallimafry" (Grosart's ed., ii. 58), *Pierce's Supererogation*, 1592–93. And again "to interteine S. Fame with a homely gallimaufry of little Art, to requite her dainty slaum paump of little Witt" (i. 281), *A New Letter, etc.*, 1593. The latter term is another cook's word that barely emerged from the kitchen. For gallimaufry, see Nares further for examples. It was very common, and occurs again in *Winter's Tale*, IV. iii., for a medley.

116. *perpend*] consider, think over it. Compare *As You Like It*, III. ii. 69, and *Twelfth Night*, v. 307, where it is in both cases a clown's word; and *Hamlet*, II. ii. 105, where the word is given to Polonius. Pistol uses the word again in *Henry V.* IV. iv. 8. But it had a recognised poetical usage: "perpend in hart my dolours great," T. Howell, *Poems* (Grosart, i. p. 22), 1568, and again at p. 43. Humphrey Gifford also uses it (Grosart, p. 84), 1580.

Pist. With liver burning hot. Prevent, or go thou,
Like sir Actæon he, with Ringwood at thy heels:
O, odious is the name! 120

Ford. What name, sir?

Pist. The horn, I say. Farewell.
Take heed; have open eye; for thieves do foot by night:

118. *liver burning hot*] "by the liver we love," Bartholomew's *De Proprietatibus rerum* (translated 1397). See passage quoted at *Othello*, IV. iii. 93, in this series. Reference may be made to *Twelfth Night*, II. iv. 101; *Much Ado*, IV. i. 233; *Lucrece*, line 47; and various other passages in Shakespeare. The same belief appears in Webster's *Appius and Virginia*, iv. 1, and frequently in Beaumont and Fletcher's plays. Steevens cites an old Latin distich:

"Corardet, pulmo loquitur, sel commovet iras;
Splendidere facit, cogit amare jecur."

119. *Like sir Actæon*] Pistol here and below at "sir corporal Nym" recalls the romance style or title given to pre-eminent names. At III. ii. 43, 44, below, the words "a secure and wilful Actæon" have reference again to Ovid's famous hunter, transformed for his rashness to a stag, and destroyed by his own hounds. Compare Burton's *Anatomie of Melancholy* (3. 3. 4, 1), "the emperors themselves did wear Actæon's badge." And Ben Jonson, in *Drummond's Conversations*, xvii., "A judge coming along a hall and being stopped by a throng, cried *Dominum cognoscite vestrum*. One of them said, they would, if he durst say the beginning of that verse (for he had a fair wyfe): *Actæon ego sum* cryed he, and went on." The emblem was a favourite one with the arras makers. Wilson specifies "Tempesti's Actæon" in *Belphegor*, iii. 1, 1690; and see Ford, *Fancies*, ii. 1, 1638. Alciati and Whitney give as the legitimate interpretation, one pursued to death by his own desires. The transference which is so constantly made use of (the word even became a verb, "to cuckold") may have had authority: Actæon devotes himself to sport. He falls in love with the goddess of chastity and hunting. He neglects his home and his wife entirely, with the natural result. And he wins a hunter's crown of glory, the horns. But his own domestic circle (wife and dogs) destroy him. The origin given tentatively in *New Eng. Dict.* in *v.* "Horn" by a German expert, from cock's spurs, needs a deal of proof and illustration. It never found its way to our literature.

119. *Ringwood*] In Golding's *Ovid*, Ringwood is the name of a hound "with a shrill loud mouth" (1st ed., 1565). *Ovid* gives the names of thirty-five dogs belonging to Actæon. Ringwood was a favourite hound's name. Jonson paraphrases it in *The Satyr*, 1603: "Better not Actæon had . . . The dog of Sparta breed, and good, As can 'ring' within a 'wood.'" Jonson's words denote the origin of the name. In Rider's *Bibliotheca Scholastica*, 1589, there is a good list of dog's names, about sixty in all. Amongst them is "Chaunter, or Ringwood, *Hylactor*, *Hylax*." The name is in Chapman's *Gentleman Usher*, i. 1; and in Taylor's *Navy of Land Ships*; and earlier in Harington's *Metamorphosis*, 1596: "in comes Melampus or Ringwood."

Take heed, ere summer comes, or cuckoo-birds do sing.

Away, sir corporal Nym!— 125

Believe it, Page; he speaks sense. [*Exit.*

Ford. [*Aside.*] I will be patient; I will find out this.

Nym. [*To Page.*] And this is true; I like not the humour of lying. He hath wronged me in some 130 humours: I should have borne the humoured letter to her; but I have a sword, and it shall bite upon my necessity. He loves your wife; there's the short and the long. My name is

125, 126. *Away . . . sense*] *Away, Sir Corporal!* Nym. *Believe . . . sense* Johnson conj. 126. *sense*] omitted Farmer conj.

124. *cuckoo-birds do sing*] T. Howell speaks of "the slaunderous bird" (cuckoo) in his *Poems*, 1568 (Grosart, i. 76). Compare the song in *Love's Labour's Lost*, v. ii. (at the end). In *Mayd Emylyn* (Haz. E. Pop. Poetry, iv. 85), *circa* 1520, the belief is introduced, "Hymselfe all alone To the wode he is gone To here the kockowe synge. Thus with her playfeere Maketh she mery cheere The husband knoweth nothinge" (while Actæon is hunting). The unlucky summer bird (without the present allusion) is referred to by Pliny (Holland's trans. xviii. 26): "that Summer-bird which they call the Cuckow . . . And verily as these birds, so their song . . . seemeth to carrie an ominous and cursed presage with them."

129. Nym. [To Page.]] In order to understand this dialogue we must suppose Ford and Pistol, Page and Nym, speaking in pairs. This is made obvious by the stage directions, or rather by Steevens, who set Dr. Jonson's erroneous conjecture right, and put it clearly. In this speech we see that the word "humour" got fairly on Shakespeare's nerves, and with this final outburst the word and its owner practically disappear from the play.

133. *bite upon my necessity*] when I require it to do so. "Bite" is used in the sense of the action of a sword in *Richard II.* I. iii. 303; *King Lear*, v. iii. 206, and allusively in *Winter's Tale* (I. ii. 157) of a dagger. It is not necessarily the action of the edge alone, as Schmidt and others say. Compare Chaucer's *Knighte's Tale* (Skeat ed., line 2546), "Ne short swerd for to stoke, with point bytinge."

134. *there's the short and the long*] We transpose these adjections, but this is the old form. "Thys ys the schorte and longe," *The Merchant and his Son* (Haz. E. Pop. Poetry, i. 135), *circa* 1500. "Howsoever it be, this is the short and long," Edwards, *Damon and Pythias* (Haz. Dods. iv. 47), *ante* 1566. W. Walker (1690) in *Idiomatic Anglo-Latin* has "long and short." Nashe has a fuller expression, which may be a clue to the exact origin: "this is the short and the long and the somme of all," *Death of Martin Mar-prelate*, 1589. This looks as if the phrase had to do with accounts—short accounts and long accounts?

Corporal Nym; I speak, and I avouch 'tis true: my name is Nym, and Falstaff loves your wife. Adieu. I love not the humour of bread and cheese; and there's the humour of it. Adieu.

[*Exit.*

Page. "The humour of it," quoth 'a! here's a fellow frights English out of his wits.

Ford. I will seek out Falstaff.

Page. I never heard such a drawling, affecting rogue.

Ford. If I do find it:—well.

Page. I will not believe such a Cataian, though

135. *avouch 'tis true*:] Q 1, Craig; *avouch; 'tis* F 1, 2, Q 3, mod. edd.; *avouch, tis* F 3, 4. 138. *and . . . of it*] Q 1, Capell *et seq.*; omitted Ff, Q 3. 140. *English*] Ff, Q 3, Globe, etc.; *humour* Q 1, Pope, Steevens, Craig.

137, 138. *bread and cheese*] Nym is about to seek his fortune, and has a parting shot at his stinted rations hitherto. No doubt before their discharge, for economy's sake, the followers were on short commons. Nashe, however, speaks of "bread and cheese" as we would of "bread and butter," *i.e.* enough to live upon (*Pierce Pennilesse*, Grosart, ii. 14, 1592). The pension went in sack.

138. *and there's the humour of it*] introduced from Quarto by Capell, but omitted in the Folio.

142. *drawling*] The earliest example in *New Eng. Dict.* in this sense. Hall has it in his *Satires*, I. vi. 8, of moving slowly, "The drawling Spondees."

142. *affecting*] full of affectation (Schmidt). Compare *Romeo and Juliet*, II. iv. 29. Ben Jonson's "Fastidious Brisk," in *Every Man out of his Humour* (1599), is described as "A neat, spruce affecting courtier."

145. *Cataian*] This term occurs unexpectedly in *Twelfth Night*, II. ii. 80: "My lady's a Cataian." Sir Toby has just received an angry message from her, and the word was probably suggested by the first syllable of the name, a thin disguise for courtesy's sake. This has not been suggested before, but it appears to me undoubted, and as it comes in as a quibble, it does not help us in the present passage, where it means a liar pure and simple. In Dekker's *Honest Whore* (Pearson, ii. 143), quoted by Nares, "I'll make a wild Cataian of forty such," the word (Nares believes) bears the sense of sharper, and he gives another example in this sense from Davenant's *Love and Honour*, "Hang him, bold Cataian." *New Eng. Dict.* merely quotes Nares, and gives the adjective Cathayan, Chinese, from Eden's *History of Travel*. Cathay is the old name for China in Marco Polo and other early travels. The adjective occurs in Dekker's *Match mee in London* (Pearson, iv. 156): "the musk upon my word, sir, is perfect Cathayne." No doubt the bad repute had been brought home by travellers, as Nares and *New Eng. Dict.* state, but they give no proof. I find, however, from Wm. Watreman's *Fardle of Facions*, 1555

the priest o' the town commended him for a true man.

Ford. 'Twas a good sensible fellow:—well.

Page. How now, Meg!

[*Mrs. Page and Mrs. Ford come forward.*

Mrs. Page. Whither go you, George? Hark you.

Mrs. Ford. How now, sweet Frank! why art thou melancholy?

Ford. I melancholy! I am not melancholy. Get you home, go.

Mrs. Ford. Faith, thou hast some crotchets in thy head now. Will you go, Mistress Page?

Mrs. Page. Have with you. You 'll come to dinner, George? [*Aside to Mrs. Ford.*] Look who comes yonder: she shall be our messenger to this paltry knight.

156. *head now.*] Jonson, Steevens, Craig; *head, Now:* F 1; *head, Now,* Q 3; *head. Now:* F 2, 3, 4; *head. Now,* Globe, etc.

(Part II. ch. viii.), that the Cathayans were a very remarkable people. He says: "There is a place betwixt Gedrosia and the floude Yndus which is called Cathainus of the Cathaiens that enhabyte it. . . . Aitone the Arminian writeth of them in his storie . . . Thei passe (saieth he) all other men in quicke smelling. And thei saye of themselues that though all other menne have two instruments of sight, yet do none se with both two in dede but thei: all other men in cõparison either to haue no sight, or elles as it ware but with one eye. Their wittinesse is greate, but their boastinge greater. The whole nacion of thẽ is perswaded, that thei muche passe all other men in knowledge and the subtilities of sciences . . . thei are all voyde of the true knowledge which is in Jesus Christe . . . Thei knowe not what we meane, whẽ we speake of faithfulnesse or trustinesse . . . thei haue in all hãdi worckes a passing subtitie of witte. . . . A cowardly people and very feareful of death." The Cataian was famous for his subtleties in the sciences, for his boasting and quickness of the senses, and for his falseness, and Shakespeare was quite justified in taking one as a type of falseness. Page's words have always to be taken seriously. As Mrs. Quickly says, "truly Master Page is an honest man."

155, 156. *crotchets in thy head now.*] Compare Gabriel Harvey, *Foure Letters* (Gros. I. i. 89), 1592: "Loe a wilde head, ful of mad braine and a thousande crotchets." And Nashe, *Lenten Stuffe* (Harl. Misc. ii. 299, 1809), 1598: "I had a crotchet in my head." Later examples are given in *New Eng. Dict.* Cotgrave gives the phrase, "*Crochue.* A Quaver in Musicke: whence *Il a des crochue en teste* (we say) his head is full of crotchets," 1611.

Mrs. Ford. [*Aside to Mrs. Page.*] Trust me, I thought on her: she'll fit it.

Enter MISTRESS QUICKLY.

Mrs. Page. You are come to see my daughter Anne?

Quick. Ay, forsooth; and, I pray, how does good Mistress Anne?

Mrs. Page. Go in with us and see: we have an hour's talk with you.

[*Exeunt Mrs. Page, Mrs. Ford, and Mrs. Quickly.*

Page. How now, Master Ford!

Ford. You heard what this knave told me, did you not?

Page. Yes: and you heard what the other told me?

Ford. Do you think there is truth in them?

Page. Hang 'em, slaves! I do not think the knight would offer it: but these that accuse him in his intent towards our wives are a yoke of his discarded men; very rogues, now they be out of service.

Ford. Were they his men?

Page. Marry, were they.

Ford. I like it never the better for that. Does he lie at the Garter?

Page. Ay, marry, does he. If he should intend

177, 178. *yoke of his discarded men*] couple yoked together. Compare *2 Henry IV.* III. ii. 42. "Yoke-devils" and "yoke-fellow" occur in other plays. As a part of this speech of Page's the Quarto adds: "And for the Knight, perhaps He hath spoke merrily, as the fashion of fat men Are."

this voyage toward my wife, I would turn her loose to him; and what he gets more of her than sharp words, let it lie on my head.

Ford. I do not misdoubt my wife; but I would be loath to turn them together. A man may be too confident: I would have nothing lie on my head: I cannot be thus satisfied.

Page. Look where my ranting host of the Garter comes; there is either liquor in his pate, or money in his purse, when he looks so merrily.

Enter HOST.

How now, mine host!

Host. How now, bully-rook! thou 'rt a gentleman. Cavaleiro-justice, I say!

192. *ranting*] *ramping* Q 1.

185. *voyage*] Nym may have quoted Falstaff's remarks (I. iii. 75–80) to Page. The word is used elsewhere (*Cymbeline*, I. iv. 170), however, meaning merely a line of action.

185, 186. *turn her loose to him*] Compare Middleton, *Your Five Gallants*, I. i. 255 (Bullen, iii. 135), 1607–08: "She's done well, i' faith: I fear not now to turn her loose to any gentleman in Europe." And Brome, *Northern Lass*, II. v.: "Ile turne my master loose to her." I am indebted to Mr. Craig for these illustrations.

191. *head*] The "horn" allusion.

196. *bully-rook*] See note at I. iii. 2.

197. *Cavaleiro-justice*] A Spanish word apparently introduced when this country was threatened by the Armada. The earliest reference given is Nashe's *Pasquil's Returne*, 1589. The expression occurs several times in *Three Lords and Three Ladies of London*, by R. W. (Haz. Dods. vi. 466, 467, 468), printed in 1590: "Castilian cavalieros," "Three cavalieros Castilianos," and "The third grand cavaliero." This play was written to mock the approaching Spanish invasion, and these three cavalieros are introduced to be held up to ridicule as braving Spaniards, to be flouted and put to flight by the English. At page 456 Fraud says, "The Spaniards are coming with great power"; at page 458 Policy says, "prepare thy wits for war . . . with the proud Castilians." The play was therefore written 1587–88, and introduced the word "cavaliero." The device or impresse in that play of the black horse with a hind-leg on the earth, and the motto *Non sufficit orbis*, with much more bravado (pp. 461, 462), gives us the lower date, for it is taken from Drake's *Voyage to West Indies* (1585–86), where he found this device of the King of Spain at Hispaniola. "Cavaliero" occurs again in *2 Henry IV.* v. iii. 62. Nashe, Harvey, and Ben Jonson all make contemptuous use of it subsequently to the above-mentioned play. For a parallel allusion, see below, "Castilian," II. iii. 34. For

Enter SHALLOW.

Shal. I follow, mine host, I follow. Good even and twenty, good Master Page! Master Page, will you go with us? we have sport in hand.

Host. Tell him, cavaleiro-justice; tell him, bully-rook.

Shal. Sir, there is a fray to be fought between Sir Hugh the Welsh priest and Caius the French doctor.

Ford. Good mine host o' the Garter, a word with you. [*Drawing him aside.*

Host. What say'st thou, my bully-rook?

Shal. [*To Page.*] Will you go with us to behold it? My merry host hath had the measuring of their weapons; and, I think, hath appointed them contrary places; for, believe me, I hear the

198. *I follow . . . I follow*] *At hand . . . at hand* Q 1; *Good even*] *God den* Q 1.

the passage in Nashe, see quotation at "buck basket" (III. iii. 2). Steevens refers to the play quoted from above, at "Castilian" (III. i.). So also does Malone, but both insufficiently, and without reference to its correct date and the present word's use.

198, 199. *Good even and twenty*] That is to say, "I wish you good evening, and twenty times good." Compare "sweet and twenty" (twenty times sweet), *Twelfth Night*, II. iii. 52; and "farewell and a thousand," Middleton, *Trick to Catch the Old One*, iv. 5; and Peele, *Old Wives Tales*. Twenty means many. Harvey says, "I have twentie and twentie charmes," etc. (Gros. ii. 239), 1592–93. Breton has the expression "to play on twenty hands." And compare the old "twenty-devil-way."

211, 212. *measuring of their weapons*] See above, I. iv. 125, 126. Arranging the preliminaries, to see that neither combatant had any advantage unfairly. So in Beaumont and Fletcher, *Honest Man's Fortune*, Act IV., where Longaville is arranging a duel: "Who takes a sword? The advantage is so small, As he that doubts hath the free leave to chuse. *Orleans.* Come give me any, and search me: 'Tis not the ground, weapon, or seconds that can make Odds . . . but the cause." Compare *Hamlet*, IV. ii. 7. And Harington's *Metamorphosis* (*An Apology*), Chiswick, p. 57: "let him send me the breadth of his buckler (I should say the length of his rapier)."

parson is no jester. Hark, I will tell you what our sport shall be. [*They converse apart.*

Host. Hast thou no suit against my knight, my guest-cavaleire?

Ford. None, I protest: but I 'll give you a pottle of burnt sack to give me recourse to him, and tell him my name is Brook; only for a jest.

218–220.] Given to Shallow in Ff, to Ford in Qq. 220, 223. *Brook*] Q 1, Pope *et seq.*; *Broome* Ff, Q 3.

219. *burnt sack*] See again III. i. 111, and *Twelfth Night*, II. iii. 206. Burning (or boiling) sack, or any other wine, was a custom in vogue to mitigate new wine, and probably also to assist in melting the sugar so constantly used in these decoctions. It is an ancient custom, and we have probably added nothing to the knowledge of the ancients with regard to the juice of the grape. "They boile new wine sufficiently to the proportion of the strength, until the hardnesse do evaporate, and that it wax mild and sweet: but being thus ordered, it will not last (they say) above one yeere," Holland's *Plinie*, xiv. 19. And later: "But to returne againe to our burning and sophistication of wines," *ibid.* ch. xx. (p. 425). "Dead sack" is wine so treated, and left too long. It is sometimes mentioned. Burning wine is not often referred to in Shakespeare's time, nevertheless it was a usual practice. Thus in Wilkins' *Miseries of Enforced Marriage*, Act III., 1607: "Nay, nay, nay, Will: prythee come away, we have a full gallon of sack stays in the fire for thee." And S. Rowland's *Satire*, 6, 1600, "To burne sacke with a candle till he reeles." The drink called sack has been copiously written about. See Dyce's long extract from Henderson's *History of Wines*, in his Glossary. But the more of these dissertations one reads, the less clear idea one has upon the subject. The word was used most vaguely of various wines, and of drinks made out of wine. To any fixed idea upon the subject advanced from one quotation from any writer of this time, another contradictory one, equally conclusive, could be advanced from another. In a note to the Clarendon Press edition of *The Tempest* (p. 120) Wright says: "There were as many kinds of the wine as there are etymologies of the name." In another note to *Twelfth Night* (p. 116) he pins his colours to the derivation, "sec," dry: "not because 'sac' was a dry wine in the modern sense of the word, but because it was made of grapes which in a very hot summer were dried almost to raisins by the sun, and so contained a large quantity of sugar." A most unsatisfactory derivation in every way. Sack was constantly mixed with sugar, showing it did not contain it already. And "sec" (not sack) had other meanings altogether with regard to wine, *i.e.* "neat," "pure." "*Boire sec . . . boire sans eau*"; and "*Da vin est sec . . . qu'Il n'a point de liqueur*," *Dictionnaire de l'Academie.* What is still more to the point is that Cotgrave has neither sack nor "sec" in reference to wine. It appears in Sherwood's Index, "*Sack, Vin d'Espagne vin sec*" (1662). The earliest mention of sack I have meet with is in a list of wines in *Colyn Blowbol's Testament* (Haz. E. Pop. Poetry, i. 107), *circa* 1500: "Claret – White—Teynt—Alicaunte—*Sake*," etc. For derivation, a more satisfactory one is implied in the early dictionaries. W. Rider, 1589, has "*Vinum Hispan-*

Host. My hand, bully; thou shalt have egress and regress;—said I well?—and thy name shall be Brook. It is a merry knight. Will you go An-heires?

224. *An-heires*] F 1, 2, Q 3; *An-heirs* F 3; *an-heirs* F 4, Dyce, Craig; *mynheers* Theobald, Hanmer (*fidl* Steevens, 1793); *on hearts* Steevens (1793, or *on heroes* (*ibid.* conj.)); *on, heris* Warburton; *cavaleires* ("*caulieres*") Booden conj., Singer.

ense saccatum, sacke, or rumney": and "Sacke, a wine that cometh out of Spaine. *Vinum Hispanense.*" "Sack" from *saccatus* is hard to avoid. *Saccatus* is "Put in a Sacke" in Rider, from which one might believe in a reference to the Spanish wine-bags known as borrachios. But the earlier dictionary, *The Nomenclator* (1585) is most explicit: "*Vinum saccatum* . . . sackt wine, or wine strained through a bag, hippocras." It appears to have been a part of the wine-maker's business to strain wines in early times, and the word sack may thus have come to us through the Latin *saccatus*. In Holland's *Plinie*, xxiii. 1 (p. 153), I find again corroboration: "Howbeit to speake generally, the holesomest wines both of the one sort and the other, and for all persons, be such as have run through a strainer or Ipocras bag, and thereby lost some part of their strength." Sack was a strong, hot, Spanish wine, in need of sugar, and improved by a reduction in its strength, whether by burning or straining. For "burnt wine," see also *Dicke of Devonshire* (Bullen's Old Plays, ii. 36): "Like wine that's burnt, you must be set light by, and then you'll come to a temper." Dekker has "he . . . commands a gallon of sacke and suger to be burnt for the yeamen," *Jests to make you Merrie* (Gros. ii. 349), 1607.

220, 223. *Brook*] The Folio reads Broome. The name must have been Brook, on account of the jest in II. ii. 157. The Cambridge editors say: "it seems likely that the name was altered in the stage copies at the instance of some person of the name of Brook living at Windsor, who had sufficient acquaintance with the players, or interest with their patrons, to get it done."

221, 222. *egress and regress*] A borrowed legal phrase. It was, like "ingress and egress," especially used at sea with regard to the entry into ports, harbours, and dominions. Compare Hakluyt, edition 1811, ii. 299, *Commandement obtained by Hareborne*, 1584: "which abovesaid Christians will not quietly suffer their egresse and regresse into and out of our dominions." And Letter of Chamberlain in *Court and Times of James I.*, 352, 1614: "Here is a Jew arrested . . . he pretended to have leave of license under the King's hand for his free egress and regress, which was not believed."

224. *An-heires*] Of the many suggestions and guesses made at this word, "mynheers" is to me the most satisfactory. But there is no evidence the expression was in use at this time in England. The correspondent passage in the Quarto is "Sed I well Hector?" See Halliwell, Nares, and Dyce for the question argued out. It appears to me that, having already had in "Pheezar" an Oriental title, we have here another, and that the word intended was "Ameers," which agrees very closely in spelling, but especially in sound. The word was known. "Mahomet reigned nine yeares, the first Amiras of the Saracens," Lloyd, *Consent of Time*, p. 300, 1592 (*Stanford Dict.*). The Host was looking for titles—and he found them. See note above at

Shal. Have with you, mine host.

Page. I have heard the Frenchman hath good skill in his rapier.

Shal. Tut, sir, I could have told you more. In these times you stand on distance, your passes, stoccadoes, and I know not what: 'tis the heart, Master Page; 'tis here, 'tis here. I have seen

"Pheezar." "Ameers" is the more likely, since it was already put forward (correctly) as the derivation of Admiral. Harrison (*Description of England*, Book ii. chap. xvii., 1587) says: "Admerall, who is so called as some imagine of the Greeke word Almiras . . . another sort from Amyras the Saracen magistrate." This is earlier than any quoted example. Camden has it in *Britannia* also. For an extraordinary word beginning with *myn.*, see the Glossary to Hazlitt's *Dodsley*.

225. *Have with you*] come along. See *Othello*, I. ii. 54, and note.

227. *rapier*] In *Love's Labour's Lost*, I. ii. 183, the rapier is mentioned as the Spaniard's weapon. In *2 Henry IV.* II. iv. 215, Falstaff's weapon is a rapier. Nevertheless the manner of its mention here in connection with the sword, points to its being unpopular, like the "sword and dagger" of Slender, above (I. i. 294), where the weapon intended is not a long, but a light Spanish sword for the thrust. Wheatley, in his Introduction to Ben Jonson's *Every Man in his Humour*, gives an early reference to Giles Du Guez, *circa* 1530, *Introductorie for to . . . speke Frenche*: "the Spanische sworde, *la rapiere*." And Cotgrave, "*Espa Espagnole*—A Rapier or Tuck." The word and the use both were not yet familiar at the time of this play. Stubbes falls foul of them and their costly furniture: "their Rapiers, Swoords, and Daggers gilt . . . with scabbardes and sheathes Velvet," *Anatomie of Abuses* (New Shak. Soc. p. 253), 1585. They were frequently called "Toledo rapiers," as in Jonson's play.

229. *distance*] space between duellists. A technical term in fencing, used again in *Romeo and Juliet*, II. iv. 22. See below, II. iii. 27.

229. *passes*] "A well-experienced hand would pass upon you, at pleasure . . . thus, sir,—make a thrust at me . . . make a full career at the body: the best practised gallants of the time name it the passado," Ben Jonson, *Every Man in his Humour*, I. iv. (14*b*). Both verb and noun occur in *Hamlet*. In the Quarto Shallow uses the word "passado." See below, II. iii. 26.

229, 230. *stoccadoes*] Compare Harington's *Metamorphosis* (Chiswick, p. 14), 1596: "Now I being bound by the duello, having accepted the challenge, to seek no advantage, but even to deal with him at his own weapon, entered the lists with him, and fighting after the old English manner without the stockados, for to foin or strike below the girdle, we counted it base." See Jonson, *ut supra* (14*a*). These terms appear to have been introduced by the Spaniard, Caranza, whose Grammar of the subject is often referred to by writers of the time. Vincentio Saviolo, *The Use of the Rapier and Dagger*, was translated, 1595.

231–233. *I have seen . . . skip like rats*] Here we have "mad Shallow," and "lusty Shallow" of Clement's Inn recalled from *2 Henry IV.* III. ii.; and see above, I. i. 40, and later, II. iii. 47. Henry Porter probably had Justice Shallow in his thoughts when

the time, with my long sword I would have made you four tall fellows skip like rats.

Host. Here, boys, here, here! shall we wag?

Page. Have with you. I had rather hear them scold than fight. [*Exeunt Host, Shal., and Page.*

Ford. Though Page be a secure fool, and stands so firmly on his wife's frailty, yet I cannot put off my opinion so easily: she was in his company at Page's house; and what they made there, I know not. Well, I will look further into 't: and I have a disguise to sound Falstaff. If I find her honest, I lose not my labour; if she be otherwise, 'tis labour well bestowed. [*Exit.*

232. *long sword*] *two hand sword* Q 1. 238. *frailty*] *fealty* Theobald.

he wrote in *Two Angry Women of Abingdon*, 1599: "I pray God, Nicholas prove not a fly . . . that we might have half-a-dozen good smart strokes. Ha, I have seen the day I could have danc'd in my fight, one, two, three, four, and five, on the head . . . but I have not fought this four days, and I lack a little practise of my ward" (Haz. Dods. vii. 359). The ludicrous conclusion seems to strengthen the idea that Coomes is quoting Shallow to raise a laugh. There are other Shakespearian references in this play. See Dyce's edition, referred to in Ingleby's *Centurie of Prayse* (New Shak. Soc.), p. 427. If this one be admitted, it forms the earliest to *Merry Wives*.

232. *long sword*] "two hand sword" in the Quarto. Long sword was a technical name for the same weapon. Gabriel Harvey makes one word of it: "thy slashing Longsword" (II. 129). It was a term transferred, like "half-pike," to drinking bouts. See Massinger's *Old Law*, III. ii., 1599. In Watreman's *Fardle of Facions*, chap. x. Part II. (1555), it is said of the Tartares: "Thei cannot handle a target: nor but fewe of theim a launce or a long sweard."

233. *fellows*] "Fencers" in Quarto.

234. *wag*] move, go. A favourite word in the Host's lips for "go." See I. iii. 6; II. iii. 73, 99. "How the world wags" is equivalent to "how the world goes" in *As You Like It*, II. vii. 53.

237,238. *stands . . . frailty*] Ford must be taken as assuming Mistress Page's unchastity, and as meaning that Page "has perfect confidence in his unchaste wife." His "wife's frailty" is the same as his frail wife (Malone). "Fealty," suggested by Theobald, would read better, and would occur to most people. However, it may mean simply "trusts too much to a weak woman."

240. *made*] did.

SCENE II.—*A Room in the Garter Inn.*

Enter FALSTAFF *and* PISTOL.

Fal. I will not lend thee a penny.

Pist. Why, then the world 's mine oyster,
Which I with sword will open.

Fal. Not a penny. I have been content, sir, you should lay my countenance to pawn: I have grated upon my good friends for three reprieves for you and your coach-fellow Nym: or else you

7. *coach-fellow*] *couch-fellow* Theobald.

2. *world's mine oyster*] To open an oyster was a metaphor for laying bare any difficult matter. It occurs in Walker's *Paræmiologia*, 1672, and in Ray's Proverbs: "Undone as a man would undoe an oyster." Compare Haughton, etc., *A Woman will have her Will*, 1598: "Now will the pack of all our slye devises Be quite layde ope, as one undoes an oyster." The oyster was made use of in several proverbial expressions. Instead of these two lines (2, 3) Pistol says in the Quarto, "I will retort the sum in equipage." Some editors, following Theobald, have tacked this passage on to his speech here, quite unjustifiably, if we are to follow the Folio. Pistol, it is suggested, meant "stuff," probably stolen stuff. The word is somewhat similarly used by Ben Jonson in the mouth of Juniper in *Case is Altered*, IV. iv. (542*a*), 1598, where it means articles of personal adornment. But the expression "in equipage" had some odd usages. See *Eastward Ho*, IV. ii. (Bullen, p. 89), where it seems to mean "as you go along," making Pistol's sense obvious.

5. *countenance*] patronage, weight of name or backing, moral support. So "under whose countenance we steal," *1 Henry IV.* I. ii. 23. Compare Ben Jonson, *Every Man out of his Humour*, III. i.: "You will not serve me, sir, will you? I'll give you more than countenance." And Shirley, *Witty Fair One*, i. 2: "To whom he gives Christian wages and not countenance alone, to live on."

6. *grated upon*] made burdensome demands upon. Compare *2 Henry IV.* IV. i. 90: "What peer hath been suborned to grate on you That you should seal this lawless bloody book Of forged rebellion?" And Beaumont and Fletcher's *Monsieur Thomas*, II. i.: "I know your nature's sweet enough and tender, Not grated on, nor curbed." And Sir John Harington, *Metamorphosis* (*Apology*), Chiswick rept. p. 10, 1596: "to grace some that have favoured me, and grate against some that had galled me."

7. *coach-fellow*] "yoke-fellow," companion in the same work. See note at "yoke" in the last scene (line 181). Shakespeare has "yoke-fellow" in *Henry V.* II. iii. 56; and *Lear*, III. vi. 39. Steevens refers to Chapman's *Homer*, Tenth Book. The passage will be found in Sheppard's edition, p. 128: "their king: who in a fatal sleep, Lay in their midst; their chariot horse, as they coachfellows were, Fed by them" (1598). "Coach-horse," for a companion, was a common term, used by Marlowe, Ben Jonson, Chap-

had looked through the grate, like a geminy of baboons. I am damned in hell for swearing to gentlemen my friends, you were good soldiers and tall fellows; and when Mistress Bridget lost the handle of her fan, I took't upon mine honour thou hadst it not.

man (*Monsieur D'Olive*, iii.), Cooke (*Greene's Tu Quoque*), etc.

8. *looked through the grate*] A euphemism for being in prison. The poorer prisoners were permitted to beg for alms and provisions (for which a basket was let down) through a grating. Compare Middleton, *Roaring Girl*, III. iii., 1611: "I'll make thee peep through a grate"; and Shirley, *Bird in a Cage*, III. iv.: "howl all day at the grate for a meal at night from the basket"; and *Bagford Ballads*, Ebbsworth's edition (ii. 662), 1680: "may never one want to peep through a grate" (*i.e.* may there be always a prisoner). Falstaff's credit saved them from prison. Wheatley says, "a pair of monkeys in a cage," depriving the passage of all its force. The passage in Shirley supplies the howling, characteristic both of begging prisoners and baboons.

8. *geminy*] pair. A metaphor borrowed perhaps from the constellation, the Twins. *New Eng. Dict.* gives examples (later than *Merry Wives*), showing the word was more often used of a pair of eyes. There is an excellent parallel in Ben Jonson which has escaped hitherto. Speaking of Clove and Orange in the *Dramatis Personæ* of *Every Man out of his Humour* (1599), he calls them "An inseparable case of coxcombs, city-born; the Gemini, or twins of foppery."

9. *baboons*] There was a famous great baboon on show in London about this time. "The great Baboone that was to be seene in Southwarke," *Sir Gyles Goosecappe* (Bullen's Old Plays, iii. 7), 1606. And "He walks as stately as the great Baboon," *Wily Beguiled* (Haz. Dods. ix. 310), *ante* 1606. Ben Jonson mentions him also. The baboons here are perhaps not true baboons, but the great red howlers (*Mycetes*), called baboons, as seen by Sir Robert Dudley in the voyage of *The Bear*, 1595, to Trinidad: "fertile and full of fruits, straunge beasts and foulis, whereof monkeis, babions, and parats were in great abundance." The *Cynocephalus*, or true baboon, is an inhabitant of the old world, but the term was loosely used, like the word "ape" for all the larger members of the tribe. Cotgrave, in *v. Magot*, gives it right, "a Baboon or ape with a face like a dog."

12. *handle of her fan*] Fans were made for fashionable persons with very costly handles. Amongst the New Year's gifts to Queen Elizabeth in 1577 (*Nichols Progresses*, ii. 68) is "a fan of flowers of silke of sundrye colours, the handle of an imbrawdry worke set with small perle," and p. 75, "a fan of feathers of sundrye colours with a handill of silver." The handles were sometimes of gold. Dekker says in *London's Tempe*, 1629: "I must now A golden handle make for my wife's fanne; Worke, my fine smugges!" Silver handles are very often mentioned, and from the value here of half a crown, was probably the sort referred to. At this time feather fans were the most used. Dutch fans, much like those in use at present, were however in vogue at this exact date. In Hakluyt (rept. 1810, pp. 22, 23, vol. ii.), *Voyage to Cadiz*, speaking of flying fishes, the narrator says they are "in all the world like to our gentlewomens dutch Fans, that are

Pist. Didst not thou share? hadst thou not fifteen pence?

Fal. Reason, you rogue, reason: think'st thou I'll endanger my soul gratis? At a word, hang no more about me, I am no gibbet for you. Go. A short knife and a throng!—To you manor of Pickt-hatch! Go. You'll not bear a letter for me, you rogue! you stand upon your honour! Why, thou unconfinable baseness, it is as much

made either of paper or parchment, or silke, or other stuffe which will with certaine pleights easily runne and folde themselves together." These were probably of Chinese origin.

16. *Reason, you rogue, reason*] There is good reason for it (my dismissing you). He pays no attention to Pistol's plea. Compare *Coriolanus*, IV. v. 247, where, however, the use falls in more conformably with the conversation. Falstaff means to say, "it is absolutely necessary," as a separate comment—"you must go." I don't imagine Falstaff seriously advances his soul as an argument. In other passages where "reason" and "great reason" (collected by Schmidt) occur, the cause and effect are made obvious by the context. I prefer the punctuation of the Quarto here, giving a full stop at the second "reason."

19. *A short knife and a throng*] The desiderata for a cutpurse. Pope, followed by one or two editors, altered throng to thong, without reason.

19, 20. *To your manor of Pickt-hatch*] Randolph has similar expressions for the haunts of rogues and prostitutes in *Muses Looking-Glass*: "The yearly value of my fair manor of Clerkenwell . . . the lordship of Clerkenwell . . . my Pickt-hatch graunge And Shoreditch farm and other premises adjoining." The exact whereabouts of Pickt-hatch is disputed. Gifford says, in a note to *Every Man in his Humour* (perhaps the earliest reference), I. ii.: "it is generally supposed to have been in Turnmill or Tredmill Street near Clerkenwell Green." Wheatley says: "Its situation is marked by Pickax Yard, adjoining Middle Row, near the Charterhouse wall in Goswell Road." The name is not mentioned in Stow's careful description of these places. Either it was a newer designation or not an authorised one. At the same date as *Merry Wives*, "a pickhatch drab" is mentioned by Marston, *Scourge of Villainie*, I. iii. The disreputable nature of this district is often mentioned by the dramatists. In *Bartholomew Fair*, V. iii., where Lanthorn Leatherhead (*i.e.* Inigo Jones) is called a "hogrubber of Pickthatch," there seems to be some further allusion that may help; "hogrubber" was, however, an authorised term of abuse.

20. *Pickt-hatch*] Perhaps the first part of this name is the doublet of pitched, as in "pitch a camp," etc. Compare the name of a well-known house of call in the New Forest, the "Picked House."

21. *stand upon your honour*] "whereas, those that stand most on their honour, have shut up their purses, and shift us off with court-hollie-bread," Nashe, *Pierce Pennilesse* (Grosart, ii. 15), 1592. Insist upon it.

22. *unconfinable*] that which can't be enclosed; hence boundless, illimitable.

as I can do to keep the terms of my honour precise: I, I, I myself sometimes, leaving the fear of God on the left hand, and hiding mine honour in my necessity, am fain to shuffle, to hedge, and to lurch; and yet you, rogue, will ensconce your rags, your cat-a-mountain looks, your red-lattice phrases, and your bold-beating

23. *honour*] *hononor* F 1. 25. *God*] Q 1; *heaven* Ff, Q 3, Steevens (1793). 27. *hedge*] *filch* Q 1. 28. *rags*] *brags* Singer (Anon. conj.). 29. *bold-beating*] *bull-baiting* Hanmer, *bold-bearing* Warburton.

27. *hedge*] In the Quarto this speech of Falstaff's, to line 27, is identical, the only important variation being at this word, where the reading is "filch." *New Eng. Dict.* gives this use as the first instance of "go aside from the straight path," the next being *Troilus and Cressida*, III. iii. 158: "hedge aside from the direct forthright." To shuffle. The word "hedge" was associated with many ill-meanings in compound substantives, especially "hedge-creeper," at an early date. The verb here seems to me distinct from the other examples given, and perhaps belongs to the cony-catcher's dialect.

27. *lurch*] "To remain in or about a place furtively, or secretly, and with evil design," *New Eng. Dict.* The verb was used broadly for to steal, as in Nashe's *Christes Tears* (Grosart, iv. 105), 1593; and in Greene, *Defence of Conny-Catching* (Grosart, xi. 58), 1592. For the sense of "to hide," see Haz. Dods. iv. 150 (1575).

28. *ensconce*] shelter, as in a sconce or fort. Compare *Sonnet* xlix. 9. Gabriel Harvey has the word in *Pierce's Supererogation* (Grosart, ii. 228). It appears to be a special favourite with Shakespeare.

28. *cat-a-mountain*] Originally applied to the leopard (*New Eng. Dict.*). But the word came into use with the idea of a wild cat, a large fierce beast, partly imaginary, with highly developed cat-like qualities. The illustrations in *New Eng. Dict.* need supplementing. Nashe has "Pol-cat and Muske-cat? there wants but a Cat-a-mountaine, and then there would be old scratching," *Have with you to Saffron Walden* (Grosart, p. 73), 1596. Jonson uses it expressly of the wild cat: "The owl is abroad, and the cat and the toad, And so is the cat-a-mountain," *Masque of Queens*. Jonson uses the word as it is used in the text, of a fierce, scowling person, "cat-a-mountain vapours," *Bartholomew Fair*, IV. iii., applied as here to a swaggerer. So does Dekker, "a second catamountaine mewes and calls me barren," *Satiromastix To the World* (1602). And Taylor, "Like a sowre cat-a-mountaine stares and scowls."

29. *red-lattice phrases*] language fit for an ale-house. The windows of ale-houses were of the old type, lattice-work, on account no doubt of the price of glass and its liability to fracture in such places. They were usually painted red, though green ones are occasionally mentioned. In *2 Henry IV.* II. ii. 86, the page is unable to distinguish Bardolph's face from the colour of the red lattice window he is peeping through. The red lattice is mentioned in Gascoigne's *Works* (1575), quoted in *New Eng. Dict.* as the earliest. The term was a synonym for

oaths, under the shelter of your honour! You will not do it, you!

Pist. I do relent: what would thou more of man?

Enter ROBIN.

Rob. Sir, here 's a woman would speak with you.

Fal. Let her approach.

Enter MISTRESS QUICKLY.

Quick. Give your worship good morrow.

Fal. Good morrow, good wife.

Quick. Not so, an 't please your worship.

Fal. Good maid, then.

Quick. I 'll be sworn;
As my mother was, the first hour I was born.

Fal. I do believe the swearer. What with me?

Quick. Shall I vouchsafe your worship a word or two?

32. *relent*] *recant* Q 1. 35. *Give . . . morrow*] *Good you god den sir* Q 1. 39. *I'll be sworn*] *That I am Ile be sworne* Q 1.

a tavern. "In the meane time walke with me to the next Red Lattice and I will give thee two cannes," Heywood, *A Royal King, etc.* (Pearson, p. 9), *circa* 1600; and Tom Brown's *Works* (iii. Part II. p. 107, edition 1708), "at the next Red Lattice," *circa* 1700.

29. *bold-beating*] This expression has called forth many suggested alterations. It probably means "brow-beating." "Bold-faced" occurs in *Venus and Adonis*, line 6.

32. *relent*] soften, relax, literally; and hence to become contrite. Compare Humphrey Gifford, *A Posie of Gilliflowers* (Grosart, p. 95), 1580, "repent, relent, and call for grace." The Quarto reads "recant." Falstaff replies in the Quarto, "Well, go to, away, no more." And we hear no more of Pistol in the Quarto. See below, lines 142–144, note.

39. *I'll be sworn*] I protest. A frequent expression in Shakespeare. See below, III. iii. 29, where the expression is used absolutely as here; and *Tempest*, II. ii. 133, etc. The insertion of the words "That I am" from the Quarto is quite unnecessary.

42. *vouchsafe*] A stilted term misused here, on purpose. So Ben Jonson, *Every Man in his Humour*, III. ii: "*Bobadil.* Master Kitely's man, pray thee, vouchsafe us the lighting of this match. *Cash.* Fire on your

Fal. Two thousand, fair woman: and I 'll vouchsafe thee the hearing.

Quick. There is one Mistress Ford, sir:—I pray, come a little nearer this ways:—I myself dwell with Master Doctor Caius,—

Fal. Well, on: Mistress Ford, you say,—

Quick. Your worship says very true:—I pray your worship, come a little nearer this ways.

Fal. I warrant thee, nobody hears;—mine own people, mine own people.

Quick. Are they so? God bless them, and make them his servants!

Fal. Well, Mistress Ford;—what of her?

Quick. Why, sir, she 's a good creature.—Lord, Lord! your worship 's a wanton! Well, heaven forgive you and all of us, I pray!

Fal. Mistress Ford;—come, Mistress Ford,—

Quick. Marry, this is the short and the long of it; you have brought her into such a canaries as

54. *God*] Q 1; *Heaven* Ff, Q 3.

match! no time now but to 'vouchsafe'?" It was a great favourite with vainglorious writers like Gabriel Harvey.

47. *come . . . this ways*] ways was often used colloquially for way, familiar from the expression in compounds, "length-ways," "side-ways," etc. In a note to "come on your ways" in *Tempest*, II. ii., the Clarendon Press editor (Wright) says it is probably the old genitive used adverbially. See again *As You Like It*, IV. i. 186, and *Troilus and Cressida*, III. ii. 47. In Ben Jonson's *Alchemist* (IV. iv.) "Come your ways" means "move on." "Go thy ways" occurs in the same author's *Bartholomew Fair*, Induction, I. i. And a more remarkable example is in *Cynthia's Revels*, IV. i. (181*b*), "make some desperate ways with myself" (make away with myself).

61. *short and the long*] See II. i. 134 (note).

62. *canaries*] No doubt, as Steevens suggested, Mrs. Quickly would have said "quandaries." Compare Greene, *Mamillia* (Grosart, ii. 164), "Your strange news hath driven me into a quandary"; and Lyly, *Galathea*, iii. 2 (1592), "I am in a quandary." See also Beaumont and Fletcher, *Knight of Burning Pestle*, I. i.; and Dekker, *Satiromastix* (Pearson, p. 236), "leave your quandaries and trickes . . . your fetches and your fegaries."

'tis wonderful. The best courtier of them all, when the court lay at Windsor, could never have brought her to such a canary. Yet there has been knights, and lords, and gentlemen, with their coaches; I warrant you, coach after coach, letter after letter, gift after gift; smelling so sweetly, all musk, and so rushling, I warrant you, in silk and gold; and in such alligant terms; and in such wine and sugar of the best and the fairest, that would have won any woman's heart; and, I warrant you, they could never get an eye-wink of her: I had myself twenty angels given me this morning; but I defy all angels—in any such sort, as they say—but in the way of honesty: and, I warrant you, they could never get her so much as sip on a cup with the proudest of them all: and yet there has been earls, nay, which is more, pensioners; but, I warrant you, all is one with her.

64. *when the court lay at Windsor*] This may refer to the series of royal entertainments at Windsor when Queen Elizabeth kept her Court there in 1593. In January of that year, as it appears from Nichols' *Progresses*, she had masques and tournaments at Windsor Castle. Dr. Caius speaks several times of going to Court (*la grande affaire*) at Windsor, as though it lived fresh in people's memories. See IV. iii. and IV. v. All this speech of Quickly's is represented in the Quarto by "she is not the first Hath bene led in a foole's paradice."

73. *eye-wink*] Modern poets have borrowed this word from Mrs. Quickly, as Keats in *Endymion*, Browning, and others.

80. *pensioners*] the splendid uniform of Queen Elizabeth's body-guard, the "Band of Pensioners," is often referred to. See *Midsummer Night's Dream*, II. i. 10. Nashe has "as brave as any Pensioner or Nobleman," *Pierce Pennilesse* (Grosart, ii. 32), 1592. They were selected from the highest classes, and usually men of wealth and fine physique and presence. Tyrwhitt quotes an apposite passage from Holles's *Life of the First Earl of Clare*, which is given at length in the notes to *Midsummer Night's Dream* in Clarendon Press edition. It relates to date 1564. Blount says (from Stowe) (*Glossographia*, ed. 1670): "'Pensioners' are the more noble sort of guard to the King's person; and were instituted in December 1539, with a yearly 'pension' of 50*l.* to sustain themselves and 2

Fal. But what says she to me? be brief, my good she-Mercury.

Quick. Marry, she hath received your letter; for the which she thanks you a thousand times; and she gives you to notify, that her husband will be absence from his house between ten and eleven.

Fal. Ten and eleven.

Quick. Ay, forsooth; and then you may come and see the picture, she says, that you wot of: Master Ford, her husband, will be from home. Alas, the sweet woman leads an ill life with him! he 's a very jealousy man: she leads a very frampold life with him, good heart.

horses a piece. In Henry 8's time they were called *Spearmen*." Harington, in his *Apology for Met. of Ajax* (Chiswick, p. 47), 1596, calls them "the worthy band of Gentlemen Pensioners." They were generally referred to by the commentators as of Henry VIII. and Elizabeth, but they were kept up by James I. "The king tarries nine nights at Lincoln, four at York, and twelve at Newcastle, besides other places. Half the pensioners are gone with him, besides twenty-four of the Chapel to follow by sea. It is like to prove a very costly journey . . . . never knew a journey so generally misliked both here and there," Letter of Chamberlain, May 1617, *Court and Times of James I.*, i. 468. Ainsworth designates them "The king's gentlemen Pensioners" at a still later date.

86. *gives you to notify*] wishes you to notify, as in the expression used by the same speaker above (line 35), "Give your worship good morrow," and elsewhere frequently.

87, 88. *ten and eleven*] The Quarto has "between eight and nine." From those words to her exit, before Bardolph's entrance, Mrs. Quickly's speeches in the Quarto are comprised in seven or eight lines.

92. *her husband, will be from home*] The Quarto reads, "her husband goes a birding."

95. *frampold*] cross-grained, peevish, worrying. The word is used in this sense by various writers of the time. The earliest is that quoted by Steevens from Nashe's *Lenten Stuffe* (Grosart, v. 265), which was written in 1598, "he was peppered for it . . . the churlish frampold waues gaue him his belly full of fish-broath." See Nares and the notes by Steevens and others for quotations from Middleton, Day, Fletcher, etc. To which may be added the *London Prodigal*, IV. ii. Ben Jonson uses it as equivalent to froward, and gives it as a name, Lord Frampul, "given over to extravagant delights and peccant humours," in his *New Inn*.

Fal. Ten and eleven. Woman, commend me to her; I will not fail her.

Quick. Why, you say well. But I have another messenger to your worship. Mistress Page hath her hearty commendations to you, too: and let me tell you in your ear, she 's as fartuous a civil modest wife, and one, I tell you, that will not miss you morning nor evening prayer, as any is in Windsor, whoe'er be the other: and she bade me tell your worship that her husband is seldom from home; but, she hopes, there will come a time. I never knew a woman so dote upon a man: surely, I think you have charms, la; yes, in truth.

Fal. Not I, I assure thee: setting the attraction of my good parts aside, I have no other charms.

Quick. Blessing on your heart for 't!

Fal. But, I pray thee, tell me this: has Ford's wife and Page's wife acquainted each other how they love me?

Quick. That were a jest indeed! they have not so

99, 100. *hath . . . to you*] "sent," "wished," or "commissioned" is understood. Compare *Timon*, IV. iii. 287: "*Apemantus.* What wouldst thou have to Athens? *Timon.* Thee thither in a whirlwind." Various irregular and elliptical expressions occur with the verb "to have." Halliwell quotes a letter (dated 1593) with a parallel expression, "have our heartie commendations unto you."

109. *la*] See note, I. i. 266.

111, 112. *I have no other charms*] I have no magical powers, love-philtres, as in IV. ii. 185 (below). The Quarto reads here, "I use no other inchantments."

117. *That were a jest indeed!*] A standard expression. "Here 's a jest indeed!" *How a Man may chuse, etc.* (Haz. Dods. ix. 78), and again p. 16. And in *Look About You* in the same collection, vol. vii. 463 (*ante* 1600). It occurs also in *The Merry Devil of Edmonton*, I. i., and in Ben Jonson's *Every Man in his Humour*, etc., with or without "indeed." In the Quarto it reads, "there were a jest indeed."

little grace, I hope: that were a trick indeed! But Mistress Page would desire you to send her your little page, of all loves: her husband has a marvellous infection to the little page; and, truly, Master Page is an honest man. Never a wife in Windsor leads a better life than she does: do what she will, say what she will, take all, pay all, go to bed when she list, rise when she list, all is as she will: and, truly, she deserves it; for if there be a kind woman in Windsor, she is one. You must send her your page; no remedy.

Fal. Why, I will.

Quick. Nay, but do so, then: and, look you, he may come and go between you both; and, in any case, have a nay-word, that you may know one another's mind, and the boy never need to understand any thing; for 'tis not good that children should know any wickedness: old folks, you know, have discretion, as they say, and know the world.

120. *of all loves*] See *Othello*, III. i. 13, and note. Steevens refers to Holinshed's *Chronicles*, p. 1064. See Nares in *v.* "Loves."

128. *no remedy*] A frequent ejaculation to close an argument or fill up a sentence. It is sometimes shortened from the old proverb, "No remedy but patience." See *Two Gentlemen*, II. ii. 2. "No remedy but patience; and to pray to God," *Letter of Muscovy Company* (Hakluyt, i. 332, reprint), 1557. See *Measure for Measure*, II. ii. 48; *Winter's Tale*, IV. iv. 67; and elsewhere in Shakespeare. It is frequent with Holland: "and prepare himselfe (no remedie) to withstand the rigor of cold and frostie weather," Book xviii. chap. 28, p. 596 (*Plinie*, 1601); and again, "Tortoise shells must be bought, there is no remedie," xvi. 43, *ibid.* (last words). See "what remedy," below, v. v. 249.

132. *nay-word*] watch-word. See again v. ii. 5. A motto, or pass-word. In *Twelfth Night*, II. iii. 146, the parallel expression "ayword" occurs: "gull him into an ayword, and make him a common recreation," which is altered by modern editors to "nay-word." Perhaps the common phrase "yea and nay" produced "yea-words" and "nay-words."

Fal. Fare thee well: commend me to them both: there's my purse; I am yet thy debtor. Boy, go along with this woman. [*Exeunt Mistress Quickly and Robin.*] This news distracts me!

Pist. This punk is one of Cupid's carriers:
Clap on more sails; pursue; up with your fights:
Give fire: she is my prize, or ocean whelm them all! [*Exit.*

142. *punk*] *pink* Warburton.

142–144.] See Introduction on this speech of Pistol's. It is not in the Quarto. See above, line 32, note. I imagine this speech of Pistol's was an afterthought, to connect him with the Mrs. Quickly, Pistol's wife, of *Henry V.* Pistol has no business here at all.

142. *punk*] Warburton's suggestion would be an improvement here, since Pistol's speech is wrapt up in nautical language. The passage quoted from *Bartholomew Fair*, II. i. (1066), as a reply to Warburton is not by any means conclusive, since the word there, "punk, pinnace, and bawd," is used as an alternative for the last, and the metaphor is not nautical. See quotations above at "pinnace," I. iii. 89. However, as it stands, Mistress Quickly merely receives an unsavoury and not unmerited appellation. It is a coarse word, and seldom used (to his credit) by Shakespeare, but very common in most of the dramatists of the time. A serious objection to "pink" is that it was probably not introduced, as yet, from the Dutch language.

143. *Clap on more sails*] "to clap on canvas, to make more sail," Admiral Smyth's *Sailor's Word Book*, 1867. Compare "Antony claps on his sea-wing," *Antony and Cleopatra* III. x. 20. Apparently not a technical sailor's word in Shakespeare's time.

143. *fights*] low canvas or other substance on board ship, to hide or protect the men on deck when going into action. Also called fighting sails. In Towerson's *Second Voyage*, 1557 (Hakluyt, ed. 1811, ii. 500), a vessel "went forth ahead of us, because we were in our fighting sails." The term is often met with. "We made ready our fights, and prepared to enter the harbour, any resistance to the contrary notwithstanding," Hayes, *Narrative of Gilbert's Voyage*, 1583 (Payne, 1880, p. 188). See also pp. 197, 284 in the same series of reprints. Often used metaphorically by poets of this time. See Nares. "Close fights" were distinct.

144. *Give fire*] "Give him a chase piece, a broad side, and runne a head," Smith's *Accidence*, 1626. Compare Ben Jonson, *Alchemist*, v. iii.: "Wellfare an old harquebusier yet, Could prime his powder, and give fire, and hit, All in a twinkling!"

144. *whelm*] drown. Compare Jonson, *Catiline*, v. i.: "These whelmed in wine, swelled up with meats, and weakened." It was used also as we use "overwhelm": "Sir Bounteous, you even whelm me with delights," Middleton, *A Mad World*.

Fal. Say'st thou so, old Jack? go thy ways; I'll make more of thy old body than I have done. Will they yet look after thee? Wilt thou, after the expense of so much money, be now a gainer? Good body, I thank thee. Let them say 'tis grossly done; so it be fairly done, no matter.

Enter BARDOLPH.

Bard. Sir John, there's one Master Brook below would fain speak with you, and be acquainted with you; and hath sent your worship a morning's draught of sack.

151, 155, etc. *Brook*] from Q 1, Pope; *Broom* Ff, Q 3 (and elsewhere forwards).

145. *Say'st thou so*] is that the case, suppose it to be so. Compare *Troilus and Cressida*, II. i. 5: "And those boils did run, say so; did not the general run then?" But perhaps it should be understood, "Is this the way you are acting, or getting along," taking "say" to mean "do," as in the frequent expression "well said" for "well done." In Beaumont and Fletcher's *Wild Goose Chace*, II. ii., there is a good example: "Ha! say you so? Is this your gravity? This the austerity was put upon you?" where the meaning is, "do you behave so?" "Say" in the sense of "suppose" is very common, however.

153, 154. *sent your worship . . . sack*] To send a gift of wine was a familiar and orthodox way of paying a compliment or of seeking a desired introduction. Compare Skelton's *Garlande of Laurell*: "The umblys of venyson, the bottell of wyne, To fayre Maistres Anne that shuld have be sent." And *Every Woman in her Humour* (Bullen's Old Plays, iv. 333): "By the horison hees a proper man indeede; he gave me the time of day as he went by . . . I have a gallon of wine for him at any time." And *London Prodigal*, I. ii.: "I would be very glad to bestow the wine of that gentlewoman." Instances are abundant of the custom in taverns. See Beaumont and Fletcher's *Wit without Money*, II. iii., and Reed's note.

154. *morning draught*] Readers of Pepy's *Diary* will be familiar with the prevalence of the "morning draught," a custom banished by the use of tea and coffee. Compare Head, *English Rogue* (reprint, ii. 83), 1665: "In winter for morning draughts we furnished our guests with Gravesend toasts, which is bread toasted over night, our plenty of guests not permitting us to do it in the morning." These toasts were for the purpose of taking the chill out of the drink, and to give it a head, if beer. The expression occurs in Holland's *Plinie*, xx. 16 (p. 63), 1601: "the gentle Savorie as well as the wild is passing

Fal. Brook is his name?

Bard. Ay, sir.

Fal. Call him in. [*Exit Bardolph.*] Such Brooks are welcome to me, that o'erflow such liquor. Ah, ha! Mistress Ford and Mistress Page have I encompassed you? go to; via!

Re-enter BARDOLPH, *with* FORD *disguised.*

Ford. Bless you, sir!

Fal. And you, sir! Would you speak with me?

Ford. I make bold to press with so little preparation upon you.

Fal. You're welcome. What's your will? — Give us leave, drawer. [*Exit Bardolph.*

Ford. Sir, I am a gentleman that have spent much; my name is Brook.

Fal. Good Master Brook, I desire more acquaintance of you.

158. *o'erflow*] Capell, *oreflows* Ff. 161. *Bless you*] *God save* Q 1.

holesome for crudities in the stomach, if one spice his morning's draught therwith fasting." See below, v. iii. And in Nashe, *A Prognostication* (Grosart, ii. 146): "crased Ale knights, whose morning draught of strong Beer is a great staye to their stomachs" (1591).

158. *o'erflow*] "to stream with, to pour out in abundance" (Schmidt). Compare Ben Jonson, *Every Man in his Humour*, III. i.: "I am melancholy myself, divers times, sir, and then I do no more but take pen and paper, presently, and overflow you half a score or dozen of sonnets at a sitting."

159, 160. *have I encompassed you?*] The Quarto reads here, "have I caught you on the hip? go too." A good illustration of the wrestling phrase in *Othello*, II. i. 313. See my note at that passage.

160. *via!*] away! come on! From the Italian. "An adverb of encouragement, much used by commanders, as also by riders to their horses," Florio (quoted by Schmidt). See *Henry V.* IV. ii. 4; and *Love's Labour's Lost*, v. i. 156, and v. ii. 112; and *Merchant of Venice*, II. ii. 11. "Then via for the spacious bounds of France," Marlowe, *Edward III.* II. ii. Ben Jonson has it several times.

165, 166. *Give us leave*] give us liberty or freedom—hence, leave us alone, go. A very common expression.

Ford. Good Sir John, I sue for yours: not to charge you; for I must let you understand I think myself in better plight for a lender than you are: the which hath something emboldened me to this unseasoned intrusion; for they say, if money go before, all ways do lie open.

Fal. Money is a good soldier, sir, and will on.

Ford. Troth, and I have a bag of money here troubles me: if you will help to bear it, Sir John, take all, or half, for easing me of the carriage.

Fal. Sir, I know not how I may deserve to be your porter.

Ford. I will tell you, sir, if you will give me the hearing.

Fal. Speak, good Master Brook: I shall be glad to be your servant.

Ford. Sir, I hear you are a scholar,—I will be brief with you,—and you have been a man long known to me, though I had never so good means, as desire, to make myself acquainted with you. I shall discover a thing to you, wherein I must very much lay open mine own imperfection: but, good Sir John, as you have one eye upon my follies, as you hear them unfolded, turn another into the register of your own; that I

175, 176. *they say, if money, etc.*] "Money makes masteries, old proverbs declare," *Liberality and Prodigality* (Haz. Dods. viii. 342), 1602; "Money makes merchantes, I tell you, over all," Skelton, *Magnyfycence*, line 1593, 1515; "No lock will hold, against the power of gold," Herbert, *Jacula Prudentium*. It is hard to say which, Ford or Falstaff, is the more objectionable in this scene, one might almost say, the more unlikely, the one for his excessive baseness, the other for his unreasoning credulity. In the Quarto the stratagem is still balder.

195. *register*] catalogue. Compare *Antony and Cleopatra*, IV. ix. 21. And Gabriel Harvey has "registered in the Catalogue" (*Works*, ed. Grosart, ii. 100). In *Lucrece*, 765, Schmidt

may pass with a reproof the easier, sith you yourself know how easy it is to be such an offender.

Fal. Very well, sir; proceed.

Ford. There is a gentlewoman in this town; her husband's name is Ford.

Fal. Well, sir.

Ford. I have long loved her, and, I protest to you, bestowed much on her; followed her with a doting observance; engrossed opportunities to meet her; fee'd every slight occasion that could but niggardly give me sight of her; not only bought many presents to give her, but have given largely to many to know what she would have given; briefly, I have pursued her as love hath pursued me; which hath been on the wing of all occasions. But whatsoever I have merited, either in my mind or in my means, meed, I am sure, I have received none; unless experience be a jewel that I have purchased at an infinite rate, and that hath taught me to say this:

"Love like a shadow flies when substance love pursues;
Pursuing that that flies, and flying what pursues."

205. *fee'd*] *free'd* Q 3. 207. *bought*] *brought* Q 3. 214. *jewel that*] F 4; *jewel, that* F 1, 2, 3, Q 3; *jewel: that* Theobald, Steevens, Wheatley. 216, 217. *Love . . . pursues*] (italics and as quotation) F 1.

wrongly explains the word (and wrongly quotes): "O comfort-killing Night, image of Hell! Dim register and notary of shame!" The word there is our "registrar," the one who registers. Compare Gabriel Harvey again: "the publique Notary of lyes, and the Register of Truth," *A New Letter* (p. 289), 1593.

196. *sith*] since.

204. *observance*] homage, adoration. See *As You Like It*, v. ii. 102, "adoration, duty, and observance."

205. *fee'd every slight occasion*] purchased every opportunity.

216, 217. *Love . . . pursues*] These lines (not in the Quarto) are inserted as a quotation. The antithesis between substance and shadow is common. In Caxton's *Æsop*, "The

Fal. Have you received no promise of satisfaction at her hands?

Ford. Never.

Fal. Have you importuned her to such a purpose?

Ford. Never.

Fal. Of what quality was your love, then?

Ford. Like a fair house built on another man's ground; so that I have lost my edifice by mistaking the place where I erected it.

Fal. To what purpose have you unfolded this to me?

Ford. When I have told you that, I have told you all. Some say, that though she appear honest to me, yet in other places she enlargeth her mirth so far that there is shrewd construction made of her. Now, Sir John, here is the heart of my purpose: you are a gentleman of excellent breeding, admirable discourse, of great admittance, authentic in your place and person,

fyfthe fable is of the dogge and of the pyece of flessh," in the First Book. "Catch not the shadow and lose the substance" is the proverbial form. The passage in the text is an adaptation of Whitney's Emblem, "Mulier umbra viri" (p. 218, ed. 1866), 1586, in *The Choice of Emblems*. The words are: "Our shadowe flies if we the same pursue: But if wee flie, it followeth at the heele. So he through love that most doth serue, and sue, Is furthest off his mistress harte," etc. The material idea of wordly welfare in the word substance is added here as in the common saying, "When poverty comes in at the door, love leaps out at the window." Ben Jonson has a similar adaptation of the pursuit of a shadow compared with a woman's courtship, quoted by Halliwell (1616 ed., p. 827). It is the seventh song to Celia in *The Forest*.

225, 226. *fair house . . . ground*] The Quarto reads, "set upon another man's foundation." Halliwell-Phillips says (*Folio Shak.* ii. p. 368): "By the law of England a man who built on ground to which he could not prove his title forfeited all title to the house."

233. *shrewd*] evil.

237. *admittance*] "The habit or faculty of being admitted, admissibility" (*New Eng. Dict.*), which has no other example. In the sense of sanction it occurs below, III. iii. 61.

generally allowed for your many war-like, court-like, and learned preparations.

Fal. O, sir!

Ford. Believe it, for you know it. There is money; spend it, spend it; spend more; spend all I have; only give me so much of your time in exchange of it, as to lay an amiable siege to the honesty of this Ford's wife: use your art of wooing; win her to consent to you: if any man may, you may as soon as any.

Fal. Would it apply well to the vehemency of your affection, that I should win what you would enjoy? Methinks you prescribe to yourself very preposterously.

Ford. O, understand my drift. She dwells so securely on the excellency of her honour, that the folly of my soul dares not present itself: she is too bright to be looked against. Now, could I come to her with any detection in my hand, my desires had instance and argument to commend themselves: I could drive her then from

248. *vehemency*] *vehemence* F 4, *veruensie* (*fervency*) Q 1.

See III. iii. 61 for another sense. The meaning here is equivalent to our "admitted into society."

237. *authentic*] of recognised repute. So Ben Jonson, *Every Man out*, Induct.: "these are too nice observations. *Mit.* They are such as must be received by your favour, or it cannot be authentic."

239. *preparations*] acquirements, accomplishments. An odd use of the word. In II. ii. 163, above, the word has the sense of "notice given," "warning."

254, 255. *she is too bright to be looked against*] From Horace, "Urit me Glyceræ nitor Splendentis Pario marmore purius, Et vultus nimium lubricus aspici." This is a favourite idea in Jonson. He has it three times (*Sad Shepherd*, II. i., *Gipsies Metamorphosed*, and *Staple of News*, IV. i.), each time in the same words, "too slippery to be looked upon," which sounds awkward enough, giving "slippery" the sense of dangerously polished, bright, and smooth. He was determined about it at any rate. There seems often to be community of thought between the two friends, Shakespeare and Jonson, at this period.

the ward of her purity, her reputation, her marriage-vow, and a thousand other her defences, which now are too-too strongly embattled against me. What say you to 't, Sir John?

Fal. Master Brook, I will first make bold with your money; next, give me your hand; and last, as I am a gentleman, you shall, if you will, enjoy Ford's wife.

Ford. O good sir!

Fal. I say you shall.

Ford. Want no money, Sir John; you shall want none.

Fal. Want no Mistress Ford, Master Brook; you shall want none. I shall be with her, I may tell you, by her own appointment; even as you came in to me, her assistant, or go-between, parted from me: I say I shall be with her between ten and eleven; for at that time the jealous rascally knave her husband will be forth.

261. *too-too*] Ff, Q 3, Craig; *too* Pope, Steevens; *too too* Globe; *too, too* Cambridge (1863). 268. *I say*] *Master Brooke, I say* Q 1, Theobald, Steevens, etc. 274. *assistant, or*] *spokes mate, her* Q 1.

259. *ward*] defence, guard. A metaphor from fencing, as in "beat from his best ward," *Winter's Tale*, I. ii. 33. Steevens has twisted this passage into a difficulty (followed by Wheatley) in a note about "warding off his addresses." Otherwise a comment seems needless. For an example, see quotation above at II. i. 231.

261. *too-too*] A frequent expression in early writers, and common in Elizabethan times. See Halliwell's *Dictionary* for references. Shakespeare has it many times (*Lucrece*, 174, *Two Gentlemen of Verona*, II. iv. 205, etc.). One example may be given from Hakluyt (1811 ed., ii. 281), 1582: "Good or bad woolI, some too-too hard spun, some too-too soft spun." But it was chiefly poetically used. Some writers used many such expressions. Gabriel Harvey has "great-great," "new-new," "many-many," "little-little," "mere-mere." "Still-still" occurs also.

274. *assistant*] The word in the Quarto is "spokesmate." Compare *Two Gentlemen of Verona*, II. i. 152. It is a pity the word has not been introduced instead of the commonplace one in the text.

Come you to me at night; you shall know how I speed.

Ford. I am blest in your acquaintance. Do you know Ford, sir?

Fal. Hang him, poor cuckoldly knave! I know him not:—yet I wrong him to call him poor; they say the jealous wittolly knave hath masses of money; for the which his wife seems to me well-favoured. I will use her as the key of the cuckoldly rogue's coffer; and there's my harvest-home.

Ford. I would you knew Ford, sir, that you might avoid him, if you saw him.

Fal. Hang him, mechanical salt-butter rogue! I will

284, 285. *masses of money*] *legions of angels* Q 1. 287. *cuckoldly rogue's*] F 1, Q 3; *cuckold-rogue's* F 2, 3, 4. 288. *harvest-home*] *randeuowes* Q 1.

284. *wittolly*] cuckoldly. A wittol was a contented cuckold. Compare Jonson's *Fox*, v. i.: "do you not know I know you an ass And that you would most fain have been a wittol If fortune would have let you? that you are A declared cuckold on good terms?" The word does not seem to be common in early writers. It occurs in Greene's *Philomela*, 1592. Brome, in *City Wit* (Pearson, i. 338), 1653, uses the adverb: "you are a wittally cuckold."

288. *harvest-home*] In Nashe's *Summer's Last Will* (Haz. Dods. viii. 49), 1592, there is a harvest-home song, containing perhaps the earliest use of this expression, "Hooky, hooky, we have shorn, And we have boun', And we have brought, Harvest Home to toun" ("toun" means "farm-buildings"). These words are the chorus. The word in the Quarto here is "randeuowes" (rendezvous). "Harvest-home," literally, occurs in *1 Henry IV.* I. iii. 35.

291. *mechanical*] base, vulgar. Used without any reference to a special trade. See Cotgrave in *v.* "Mecanique." Compare *2 Henry IV.* v. v. 38, and Nashe, *Pierce Pennilesse* (Gros. ii. 97): "none but fooles and Idiotes and Mechanicall men, that have no learning, shall be damned"; and Jonson's *Every Man in his Humour*, I. ii.: "Base fellow! a mechanical serving man! By this cudgel, and 'twere not for shame, I would . . ." And in *Court and Times of James I.*, i. 224, Letter of Chamberlain, dated 1613: "But his servants [Sir Thomas Bodley's] grumble and murmur much, with whom he hath dealt very mechanically, some of them having served him . . . above two and twenty years . . . and the best not reaping above twenty pounds."

291. *salt-butter*] perhaps refers to the rank Flemish butter imported at this time. See below, line 318. Nashe speaks of it as a very objectionable article: "a fellow that eates not a good meales meat in a week . . . be-

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stare him out of his wits; I will awe him with my cudgel: it shall hang like a meteor o'er the cuckold's horns. Master Brook, thou shalt know I will predominate over the peasant, and thou shalt lie with his wife. Come to me soon at night. Ford's a knave, and I will aggravate his style; thou, Master Brook, shalt know him for knave and cuckold. Come to me soon at night. [*Exit.*

Ford. What a damned Epicurean rascal is this! My heart is ready to crack with impatience. Who says this is improvident jealousy? my wife hath sent to him; the hour is fixed; the match is made. Would any man have thought this? See the hell of having a false woman! My bed shall be abused, my coffers ransacked, my reputation gnawn at; and I shall not only

306. *false*] *fair* Q 3.

cause he would be seene amongst cavaliers and brave courtiers, liuing otherwise all the yeere long with salt Butter and Holland cheese in his chamber," *Pierce Pennilesse* (Grosart, ii. 28), 1592. Andrew Borde says of a Doche man, "A lomp of salt butter for me is good meat" (1542); and "they do loue salt butter that is resty."

293, 294. *hang like a meteor . . . horns*] There may be a reference here to a special apparition in the sky. Heywood speaks of "a strange comet . . . meteors in the air . . . foretell of dangers imminent" (Pearson, i. 292). This is constantly referred to. But in Harrison's *Chronology* (*Description of England*), I find in 1587: "A starre is seene in the body of the moone . . . whereat men marueiled, & not without cause, for it stode directly betweene the pointes of her hornes" (*New Shak. Soc.*, Introduction, p. lvii). "Predominate" has here an astrological sense.

297, 298. *aggravate his style*] increase his dignity, or enhance his title by the addition of another title.

299, 300. *Come to me soon at night*] early to-night. See I. iv. 8.

301. *Epicurean*] sensual, voluptuous. Shakespeare has the adjective again in *Antony and Cleopatra*, II. i. 24. So Greene, "Democles . . . spent his time Epicure-like in all kindes of pleasures that art or expence might affoord, so that for his dissolute life he seemed another Heliogabalus," *Menaphon* (Grosart, vi. 113), 1589.

306.] The reading of Q 3, "See the hell of having a *fair* woman," is almost a paraphrase of the Othello line, "A fellow almost damned in a fair wife."

receive this villanous wrong, but stand under the adoption of abominable terms, and by him that does me this wrong. Terms! names!—Amaimon sounds well; Lucifer, well; Barbason, well; yet they are devils' additions, the names of fiends: but Cuckold! Wittol!—Cuckold! the devil himself hath not such a name. Page is an ass, a secure ass: he will trust his wife; he will not be jealous. I will rather trust a Fleming with my butter, Parson Hugh the Welshman with my cheese, an Irishman with my aqua-vitæ bottle, or a thief to walk my ambling

315.] After *name* Q 1 has *And they may hang hats here, and napkins here upon my hornes* [in Ford's speech ending Act III.].

310. *adoption*] acceptance as one's own. So say the dictionaries (Schmidt, etc.). But there is a reference to the christening of names, as in *All's Well that Ends Well*, I. i. 188: "pretty, fond, adoptious christendoms." And see *Measure for Measure*, I. iv. 47.

312. *Amaimon . . . Barbason*] Both these titles of devils occur again, the former in *1 Henry IV.* II. iv. 370, the latter in *Henry V.* II. i. 57. "Amon, or Aamon, is a great and mightie marques, and commeth abroad in the likenes of a woolfe . . . and ruleth fourtie legends of divels," Reginald Scot, *Discourse of Witchcraft*, xv. chap. ii., 1584. "Marbas, alias Barbas, is a great president, and appeareth in the forme of a mightie lion . . . under his presidencie are thirtie six legions of divels conteined," *ibid.* These two stand first and second in the "inventarie." The third is "Barbatos" (referred to by Steevens), but this is not the man. In the 29th chapter the same writer has "King Baell or Amoimon." The spellings of these devils' names are open to dispute. Scot has three score of them, all described, with their legions. "Note that a legion is 6 6 6 6, and now by multiplication count how manie legions doo arise." They appear to have been "made in Germany" by one Wierius.

317, 318. *trust a Fleming with my butter*] "The Netherlanders in general, because they feed much on butter, are called buttermouths, and because daily passing to and fro in ships they use, for avoiding of greater expence in Innes, to carry with them boxes of butter. They are also called Butter boxes by the English," Fynes Moryson, *The Itinerary*, Part III. Book i. chap. 1, 1616. Andrew Borde gives them their name "Buttermouth Flemyng" in *Boke of Knowledge*, 1542.

319. *Welshman with my cheese*] See I. ii. 13 (and note). Compare Webster, *Northward Ho*, I. iii., 1607: "Look you, Sir, the Northern man loves white-meats, the Southern man sallats . . . the Welshman leeks and cheese." In Sharpham's *Cupid's Whirligig*, Act v. (1607), there is apparently an allusion to a Welsh "rare-bit."

319, 320. *Irishman with my aqua-vitæ bottle*] aqua-vitæ is a literal translation of the Irish usquebaugh, water of life, whisky. While the upper

gelding, than my wife with herself: then she plots, then she ruminates, then she devises; and what they think in their hearts they may effect, they will break their hearts but they will effect. God be praised for my jealousy! — Eleven o'clock the hour. I will prevent this, detect my wife, be revenged on Falstaff, and laugh at Page. I will about it; better three hours too soon than a minute too late. Fie, fie, fie! cuckold! cuckold! cuckold! [*Exit.*

325. *God*] Q 1, Globe; *Heaven* Ff, Q 3, Steevens.

classes of the English were earning a European reputation for hard drinking, the Irish had already acquired the habit from their native whisky. Camden says in *Britannia* (1586), trans. Holland, 1610: "they have an Aqua vitæ of the best" (margin, "Vske-bah"). In *A Description of Ireland* (Holinshed, vol. ii. p. 45), ed. 1586: "Flesh they devoure without bread and that halfe raw, the rest boileth in their stomachs with aqua vitæ, which they swill in after such a surfet by quarts and pottels." Fynes Moryson, Andrew Borde, and Derrick's *Image of Ireland* may also be referred to. In 1599 Essex sent Queen Elizabeth a list of "The cheefe causes of want of reformation in Ireland." The "27th Item" is: "The releevinge of the Irishry with aqua vitæ, made plentifully in the Pale, and to them conveyed, as well in time of peace as during their rebellion to their great encouragement," Harington, *Nugæ Antiquæ* (ii. 301).

320, 321. *ambling gelding*] An "ambling nag" or an "ambling gelding" was the usual term for a riding-horse. Amongst the vessels that carried the impedimenta of Prince Charles to Spain during his courtship of the Infanta, were hired "other two to carry the twenty-four ambling geldings," *Court and Times of James I.*, ii. 392, Letter dated 1623. "For his horse [he] must have an ambling nag," N. Breton, *Pasquil's Fooles-cap* (Grosart, xvi. 23*b*), 1600. And see the old song quoted at "down, adown," I. iv. 44. "Ambling hackney" occurs earlier.

325, 326. *Eleven o'clock*] The time was between ten and eleven (line 276). The commentators have all got notes here to explain how it is that Ford says it is eleven o'clock, when that would make him late to interrupt the appointment. But it seems to me that Ford is merely echoing Falstaff's words, and fixing it on his mind, "Eleven o'clock is the hour of the appointment." And that he is not referring to the actual hour at which he speaks at all. Moreover, Ford goes on to say he will prevent his wife from effecting her purpose by being there too soon. It would be absurd of him to say this if he knew he was already too late. According to his words "three hours," it should be about seven in the evening now.

328. *better three hours, etc.*] "And here, remember the old said Saw that may well goe for an Oracle, Better two daies too soon, than as many too late," Holland's *Plinie*, Book xviii. chap. xxx. (p. 602). In the Quarto the words are, "Better an houre too soone than a minit too late." Instead of "Fie, fie, fie!" it reads, "God's my life." See v. iii. 10.

329. *Fie, fie, fie!*] A citizen's word,

SCENE III.—*A Field near Windsor.*

Enter CAIUS *and* RUGBY.

Caius. Jack Rugby!

Rug. Sir?

Caius. Vat is de clock, Jack?

Rug. 'Tis past the hour, sir, that Sir Hugh promised to meet.

Caius. By gar, he has save his soul, dat he is no come; he has pray his Pible well, dat he is no come: by gar, Jack Rugby, he is dead already, if he be come.

Rug. He is wise, sir; he knew your worship would kill him, if he came.

Caius. By gar, de herring is no dead so as I vill kill him. Take your rapier, Jack; I vill tell you how I vill kill him.

Rug. Alas, sir, I cannot fence.

Caius. Villainy, take your rapier.

Rug. Forbear; here's company.

12, 13. *is . . . him*] Ff, Q 3; *be not so dead as I shall make him* Q 1.

according to Gabriel Harvey. It was used generally in disgust at some impurity.

Scene III.

3. *Vat is de clock, Jack?*] The Quarto has here "*Iohn Rugbie* goe looke met your eies ore de stall And spie and you can see de parson."

7. *pray his Pible*] Bible does not occur again in Shakespeare, and has been overlooked in Schmidt's *Lexicon*. "The word" (as below, III. i. 44) is the usual term, or else "Holy Writ." See *Richard II.* v. v.

12. *herring is no dead*] Caius must have the credit for this common saying. If it had been in use previously it would not have escaped Nashe, who collected herring sayings in *Lenten Stuffe*. It is in Mabbe's *Aleman's Guzman*, ii. 342, 1623. And Butler's *Hudibras*, II. iii. 1138, 1663.

16. *Villainy*] See I. iv. 71.

Enter HOST, SHALLOW, SLENDER, *and* PAGE.

Host. Bless thee, bully doctor!

Shal. Save you, Master Doctor Caius!

Page. Now, good master doctor!

Slen. Give you good morrow, sir.

Caius. Vat be all you, one, two, tree, four, come for?

Host. To see thee fight, to see thee foin, to see thee traverse; to see thee here, to see thee there; to see thee pass thy punto, thy stock, thy reverse, thy distance, thy montant. Is he dead, my

26, 27. *thy . . . thy . . .*] *the . . . the . . .* Q 1.

18. *bully*] See I. iii. 2 and note.

24. *foin*] thrust. An old French word, frequent in Malory's *Morte d'Arthur* and the early romances. It occurs again in *2 Henry IV.* II. i. 17; II. iv. 252, etc. See Cotgrave in *v.* "*Fouine* . . . a kind of instrument . . . to strike fish with." The word in fencing refers to the passes in the air to make one keep his distance, rather than to thrusts intended to strike. Cotgrave has "*Estoquer*, To thrust or foin at." And in *Marriage of Wit and Science* (Haz. Dods. ii. 389), 1570: "See how ye can his deadly strokes withstand, Keep at the foin: come not within his reach, Until you see what good advantage you may catch." So in Jonson's *Case is Altered*, "He foins with his rapier" (v. ii.) has not reference to an actual combat. The passage here may have been suggested in part by one in Malory's *Morte d'Arthur* (Globe ed., p. 136), 1485: "either gave other sad strokes, now here, now there, racing, tracing, foining, and hurling like two boars."

25. *traverse*] "To traverse the ground as a fencer, *Componere*," etc., Ainsworth's *Eng.-Lat. Dict.* See my note to *Othello*, I. iii. 378. The word there has a wider signification, but in *2 Henry IV.* III. ii. 291, it is a word of the fencing school, as here. The verb occurs several times in Malory's *Morte d'Arthur*, 1485: "they fought so long tracing and traversing," Globe ed., p. 244; "they traced and traversed and waxed wonderly wroth," p. 256; "traced and traversed here and there," p. 473.

26. *punto*] stroke, "prod." So in *Every Man in his Humour*, IV. v. (45 *a*, *b*): "it must be done like lightning, hey! [*He practises at a post . . . an't be not done in a . . . punto!*"] And again, "Your punto, your reverso, your stoccata, your introccato, your passada, your montanto."

26. *stock*] "*Astoccata*, by or with a thrust or stoccado, or a phoine," Florio, 1598. "Astoccata or imbrocata," Saviolo, *Practise of Rapier, etc.*, Book i., 1595. "*Estocader*, To give the stoccado: to stab, foin at, prick deep into, thrust through."

26. *reverse*] or reverso. "*Revers*, A backblow, clap, stroke, whirrit; or blow with the back of a hand or sword," Cotgrave.

27. *distance*] "Come on: O, twine your body about, that you may fall to a

Ethiopian? is he dead, my Francisco? ha, bully! What says my Æsculapius? my Galen? my heart of elder? ha! is he dead, bully-stale? is he dead?

Caius. By gar, he is de coward Jack priest of de vorld; he is not show his face.

Host. Thou art a Castalion-King-Urinal. Hector of Greece, my boy!

28. *Francisco*] *Francoyes* Q 1, Warburton. 29. *Galen*] *Gallon* Q 1. 30. *bully-stale*] *bullie's taile* Q 1. 34. *Castalion*] *Castallian* Q 1, *Castilian* Steevens (1793).

more sweet, comely, gentleman-like guard; so! indifferent: hollow your body more—now, stand fast o' your left leg, note your distance, keep your due proportion of time," Ben Jonson, *Every Man in his Humour*, I. iv., 1598.

27. *montant*] like the last, this occurs (in Italian form) in *Every Man in his Humour*. "*Montant*, A mountain, an upright beam or post in building, . . . also an upright blow or thrust . . ." Cotgrave. In the Quarto this word reads "montance," where the spelling is particularly infamous.

27, 28. *my Ethiopian*] This speech, as well as others of the mad Host's, serves to show how far afield and to what incongruous resources he goes to seek for his epithets. Amir and Vizier are decorum itself compared with these. The term was used indefinitely of any negro or blackamoor, as in Jeremiah xiii. 23, in the proverb "Can the Ethiopian change his skin?" which Webster (*White Devil*) calls a sunburnt proverb.

28. *Francisco*] The Quarto reads "francoyes." The Host means "my Frenchman."

29. *my Galen*] See note at "renowned French physician," III. i. 61, and at "Hibocrates," III. i. 66.

30. *heart of elder*] heart of pith. Probably used in opposition to "heart of oak," as Steevens says, which was already a common expression. The Host is very insulting, but Caius does not understand him. The "stinking elder" whereon Judas hanged himself was often abused.

30. *bully-stale*] The reference here (and at lines 34 and 60) is to the "practical physick of that time," as Johnson said. Steevens' sneer at the revival of this department of pathology is entertaining. It is a frequent source of merriment, as in *2 Henry IV.* I. ii. 2, 3, and *Twelfth Night*, III. iv. 114. And for figurative use, see *Macbeth*, V. iii. 51. Jonson's plays abound on the subject. See Earle's *Microcosmographie: A meere dull Physician.*

34. *Castalion-King-Urinal*] For the first term in this compound, see note at "Cavaleiro-justice," II. i. 197. The reference is primarily to the universally detested Don Philip the Second of Castile, who affected the title of King of Spain. The writer of the *Voyage of Spaine and Portingale* (1598) says: "this voyage which was an adventure of her [Maiestee] and manie honourable personages, in revenge of unsupportable wrongs offered . . . by the Castilian King" (Hakluyt, ed. 1812, v. 564). And for our feelings towards Spain, see p. 587: "that cowardly proud nation . . . whom euerie good Englishman is

Caius. I pray you, bear witness that me have stay six or seven, two, tree hours for him, and he is no come.

Shal. He is the wiser man, master doctor: he is a curer of souls, and you a curer of bodies; if you should fight, you go against the hair of your professions. Is it not true, Master Page?

Page. Master Shallow, you have yourself been a great fighter, though now a man of peace.

Shal. Bodykins, Master Page, though I now be old,

in nature bound to hate as an implacable enemie." And Webster, "a Spaniard, a proud nation, Whom naturally our countrymen abhor," *Sir Thomas Wyat* (*ante* 1607). See Nares in *v.* "Castilian," and the satirists Hall, Marston, and Guilpin of this year (1598), *passim*. The old play referred to above contains the expressions, referring to the intended Armada, "Castilian cowards" (Haz. Dods. vi. 462), and "these Castilians and their accustomed bravado" (*ibid.* 450). The idea of cowardice is still carried through by the Host. Farmer quotes from a sonnet referring to the Armada beginning "Thou fond Castilian King!" I have let the spelling of the Folio stand, since there is perhaps a pun intended, although there can be no doubt about the main sense. "Castalian liquor," suitable for poets from the Castalian Spring (of Spenser, Chapman, Jonson); or Canary wine *vid* Castille is referred to in Jonson's *Every Man out of his Humour* (Induction, 70*a*), and in Dekker's *Gentle Craft* (Pearson, p. 23), 1600. Jonson has gone so far as to give characters in two of his plays a soubriquet for the final term, as a contemptuous appellation. For the ancient practice, with which Caius is scoffed at by the names of Æsculapius and Hippocrates, see *Pliny*, xxviii. 6 (trans. Holland, p. 306), 1601; and see note, III. i. 89.

34, 35. *Hector of Greece*] The Host has already used "bully-Hector," I. iii. 11.

41. *against the hair*] A saying taken from rubbing an animal's fur the wrong way. N. Breton has "That goes against the wool," *Dialogue of Anger and Patience*, 1599, which, though much less common, is illustrative. The expression in the text is in Palsgrave's *L'Esclaircissement*, 1530, and frequently in Lyly as *Campaspe*, Epilogue, 1584; *Euphues* (Arber, p. 394), 1580. And in North's *Plutarch*, *Sylla*, Tudor trans. iii. 272, 1579: "all went utterly against the heare with him."

46. *Bodykins*] a diminutive of body. An expletive, "God's dear body." See *Hamlet*, II. ii. 554, where the Quarto reads, however, "bodkin," on which analogy no doubt the word was founded. "'Sbody" and "'odsbody" are not uncommon. Both occur in Jonson's *Every Man out of his Humour*. Compare "'ods pitykins," *Cymbeline*, IV. ii. 293. The expression occurs (misprinted "bodkin") in Heywood's Plays (Pearson, i. 43). "'Od's heartlings," below, III. iv. 59, is a similarly formed petty oath (oathkin or oathling).

and of the peace, if I see a sword out, my finger itches to make one. Though we are justices, and doctors, and churchmen, Master Page, we have some salt of our youth in us; we are the sons of women, Master Page.

Page. 'Tis true, Master Shallow.

Shal. It will be found so, Master Page. Master Doctor Caius, I am come to fetch you home. I am sworn of the peace: you have shewed yourself a wise physician, and Sir Hugh hath shewn himself a wise and patient churchman. You must go with me, master doctor.

Host. Pardon, guest-justice. — A word, Mounseur Mock-water.

Caius. Mock-vater! vat is dat?

Host. Mock-water, in our English tongue, is valour, bully.

Caius. By gar, den, I have as much mock-vater as de Englishman.—Scurvy Jack-dog priest! by gar, me vill cut his ears.

47. *the*] F 1, Q 3; omitted F 2, 3, 4. 59. *A word, Mounseur*] Theobald from Q 1, *a Mounseur* F 1. 60. *Mock-water*] *Muck-water* Malone (Farmer conj.). 62, 63. *valour, bully*] *valour, bully, valour* Q 1, Steevens.

47. *if I see a sword out*] See note, II. i. 231.

48. *to make one*] to be of the party. The expression occurs several times in Shakespeare. "Zounds, where thou wilt, lad, I'll make one; an I do not, call me villain and baffle me," *1 Henry IV.* I. ii. 113. So in *The Spanish Tragedy* (Haz. Dods. v. 148): "In faith, Hieronimo, and you be In earnest, I'll make one."

51. *sons of women*] In *1 Henry IV.* II. iv. 111, this occurs again: "fewer words than a parrot, and yet the son of a woman."

60. *Mock-water*] The reference is to "casting the water" of the patient. See above, lines 30, 34, and notes. Farmer's suggestion, "muck-water" (water from a dunghill), which Steevens reads, seems very commendable. Mock may, however, have the sense of cheating by this means, as suggested in *2 Henry IV.* I. ii. 2, 3, where the doctor mocks Falstaff by the Page.

65. *Jack-dog*] Highly contumelious, founded upon Jack-daw, but far worse. "Jack" refers to "Sir John," a priest. The Quarto has "Jack priest."

Host. He will clapper-claw thee tightly, bully.

Caius. Clapper-de-claw! vat is dat?

Host. That is, he will make thee amends.

Caius. By gar, me do look he shall clapper-de-claw me; for, by gar, me vill have it.

Host. And I will provoke him to't, or let him wag.

Caius. Me tank you for dat.

Host. And, moreover, bully,—But first, master guest, and Master Page, and eke Cavaleiro Slender, go you through the town to Frogmore. [*Aside to them.*

Page. Sir Hugh is there, is he?

Host. He is there: see what humour he is in; and I will bring the doctor about by the fields. Will it do well?

Shal. We will do it.

Page, Shal., and Slen. Adieu, good master doctor.

[*Exeunt Page, Shal., and Slen.*

Caius. By gar, me vill kill de priest; for he speak for a jack-an-ape to Anne Page.

Host. Let him die: sheathe thy impatience, throw cold water on thy choler: go about the fields with me through Frogmore; I will bring thee

68. *Clapper-de-claw*] *clapperclaw* Q 1.

67. *clapper-claw*] occurs again in *Troilus and Cressida*, v. iv. 1. To thrash, to maul. Formed by some process from clap (strike) and claw (scratch). Nashe has it in *The First Part of Pasquil's Apologie* (Grosart, i. 244), 1590: "you should see me so clapper-claw him for it, that he should have no joy to runne into Reformation, before he be better learned." See also the popular old play *Look About You* (Haz. Dods. vii. 485), *ante* 1600; and *Grim the Collier of Croydon* (*ibid.* viii. 446), 1600 (?): "Now miller, miller dustipoll, I 'll clapper-claw your jobbernoll."

73. *wag*] See above, I. iii. 6, and II. i. 234.

85. *jack-a-nape*] an ape or monkey. See below, IV. iv. 68. The word is exhaustively discussed in its various forms in *New Eng. Dict.*

88. *Frogmore*] See Introduction.

where Mistress Anne Page is, at a farm-house a-feasting; and thou shalt woo her. Cried game; said I well?

Caius. By gar, me dank you vor dat: by gar, I love you; and I shall procure-a you de good

90, 91. *Cried game*] Q 1, 2, Steevens, 1793; *Cride-game* Ff, Q 3; *Cried I aim?* Dyce (Douce conj.), and Mod. Edd.; *Try'd game* Theobald; *Cock o' th' game* Hanmer; *Cry amie* Becket conj.; *Dry'd game* Jackson conj.; *Curds and cream* Collier MS.

90, 91. *Cried game*] With all due deference to previous editors I restore the old text. I cannot see how we are at liberty to discard the unanimous reading of the early editions, whether we can understand it or not. The Folio gives us the text of the play, and the variant of the play in the Quarto confirms it. Taking the Folio alone, an alteration might be contemplated, but the Host's speeches in the Quarto are always worthy of careful consideration. The accepted reading seems to me also inherently faulty. There is no example of the expression "cried aim"; it is always "cry aim," meaning to encourage, approve, taken from shooting at the butts. See Gifford's Massinger's *Bondman*. And see below, III. ii. 45. Such an expression is very falsely used, applied to one's self, as the Host is made to speak it by the alteration. What the Host means to say is obvious. His jerky form of speech is not always grammatical. By "cried game," he announces that the sport is arranged or proclaimed. The game is cried. [I notice in the Folio there is a distinct spacing before the last letter of *he r* (thus), and the following stop is badly blurred. Possibly the pronoun "I" may have dropped out. Something seems to have happened.] But the words are no doubt a piece of a phrase, or the whole of a phrase, fully understood at the time. It was taken from the language of the bearward. In Ben Jonson's *Epicene*, I. i. (408*b*), Clerimont's Page says: "I entreated a bearward one day to come down with the dogs of some four parishes that way, and I thank him he did: and cried his games under Master Morose's window: till he was sent crying away with his head made a most bleeding spectacle." This is the Host's expression. For some of the "games," see note at I. i. 308. "Fighting at head" and "fighting low" had reference to special bouts in these contests. See *Epicene*, IV. i., for details of the bear-dogs' fight. "Game" had, indeed, special reference to bears. In Jonson's *Masque of Augurs* this is stated distinctly: "Cattle! what cattle does she mean? *Lady.* No worse than the king's game, I assure you: the bears, bears both of quality and fashion, right bears, true bears." This is not the use of the word in the text exactly, but it gives some colour to it. In Davies' *Epigram*, xliii., already referred to, "he skipping cries 'to head,' 'to head,'" is from the bear garden. Anne Page has already told us she heard that the bears were at Windsor. Hence the perfect appropriateness of the Host's troublesome expression. It is a pity to lose sight of some of the *tours de force* of the conjecturers, especially Becket and Jackson. I have given them above. However the construction be explained, the passage from Jonson confirms the original words; and it is an unmixed pleasure to expel "cry aim."

guest, de earl, de knight, de lords, de gentlemen, my patients.

Host. For the which I will be thy adversary toward Anne Page. Said I well?

Caius. By gar, 'tis good; vell said.

Host. Let us wag, then.

Caius. Come at my heels, Jack Rugby. [*Exeunt.*

ACT III

SCENE I.—*A Field near Frogmore.*

Enter SIR HUGH EVANS *and* SIMPLE.

Evans. I pray you now, good Master Slender's serving-man, and friend Simple by your name, which way have you looked for Master Caius, that calls himself doctor of physic?

Sim. Marry, sir, the pittie-ward, the park-ward, every

100.] Given to Host F 3, 4.

Act III. Scene I.

5. *pittie-ward*] F 1, Q 3; *pitty-wary* F 2, 3, 4; *city-ward* Capell, Steevens (1793).

96. *adversary*] It is the Host's humour to use words Caius does not understand with meanings which should be distasteful to him in the extreme. This is obvious. When Wheatley says this word is "a malapropism for advocate," he is wrong. But it is much more remarkable to find Schmidt attributing this word to Mrs. Quickly in a special note.

100.] The Quarto reads "Alon, alon, alon." Marston and Day have similarly "alloun." "Allons" became a popular expression long before Dryden's time, the earliest given in Stanford's *Dictionary*. Nashe has it in *Have with you*, etc., 1596 (Gros. iii. 363): "Alloune, alloune, let us march."

Act III. Scene I.

4. *doctor of physic*] This expression occurs as early as Chaucer's *Prologue to Canterbury Tales*.

5. *pittie-ward*] Sounds like Petty Ward, but the name (if name it be) has baffled all research. Steevens says, "The author might possibly have written (as I have printed) the city-ward, *i.e.* towards London." One cannot

way; old Windsor way, and every way but the town way.

Evans. I most fehemently desire you you will also look that way.

Sim. I will, sir. [*Exit.*

Evans. Pless my soul, how full of chollors I am, and trempling of mind—I shall be glad if he have deceived me.—How melancholies I am! —I will knog his urinals about his knave's costard when I have goot opportunities for the ork.— Pless my soul!— [*Sings.*

To shallow rivers, to whose falls
Melodious birds sing madrigals;

but resent such liberties. The speech is not in the Quarto. There was a place named Pitfields at Windsor, where four almshouses were founded in 1688 (Lewis, *Topogr. Dict.*). See Introduction.

5. *park-ward*] the way to Windsor Great Park.

6. *old Windsor way*] "the way to Old Windsor, distant about two miles from Windsor (or New Windsor)," Wheatley.

14. *urinals*] See note at line 90.

14. *costard*] A ludicrous name for the head, from its resemblance to an apple, like "mazzard," from its resemblance to a bowl. "I shall rappe you on the costarde" (Palsgrave, 1530); "I knocke your costarde if ye offer to strike mee," Udall, *Roister Doister*, III. v., *circa* 1550. And see *King Lear*, IV. vi. 247.

17. *To shallow rivers*] Evans sings to keep up his heart. Bottom does the same in *Midsummer Night's Dream*: "I will not stir from this place . . . and I will sing, that they shall hear I am not afraid" (III. i. 126). See also Mrs. Quickly's "down, adown," I. iv. 44. The lines Evans sings (somewhat misquoted) are from Marlowe's well-known song, "Come live with me, and be my love." It was first printed by W. Jaggard in *The Passionate Pilgrim and other Sonnets by Mr. William Shakespeare*, in 1599. Jaggard is, however, no authority. Izaak Walton, in *The Compleat Angler*, says: "That smooth song which was made by Kit Marlowe now at least fifty years ago; and an answer to it which was made by Sir Walter Raleigh . . . old-fashioned poetry, but choicely good." In *England's Helicon*, 1600, it is printed with the name "Chr. Marlow." And in Marlowe's *Jew of Malta* (1591), the line "live with me and be my love" occurs. Marlowe's death took place in 1593. The music was found by Sir John Hawkins in W. Corkine's *Second Book of Ayres* (1612), and is given by Chappell, Hullah, etc. It was a very popular song. N. Breton refers to it several times, the earliest being (first line quoted) in *Poste with a Packet of Mad Letters* (1603). The tune must have been earlier. There is a canto in T. Deloney's *Strange Histories* (Percy Soc., p. 28) on "The Imprisonment of Queen Elinor, *To the tune of Come live with me and be my love.*" This was first printed in 1607, and perhaps earlier. Deloney was dead in 1600.

18. *madrigals*] short pastoral poems.

There will we make our peds of roses,
And a thousand fragrant posies.
To shallow—

Mercy on me! I have a great dispositions to cry. [*Sings.*

Melodious birds sing madrigals—
Whenas I sat in Pabylon—
And a thousand vagram posies.
To shallow, etc.

Re-enter SIMPLE.

Sim. Yonder he is coming, this way, Sir Hugh.

Evans. He 's welcome.— [*Sings.*

To shallow rivers, to whose falls—

Heaven prosper the right!—What weapons is he?

Sim. No weapons, sir. There comes my master, Master Shallow, and another gentleman, from Frogmore, over the stile, this way.

24. *Whenas . . . Pabylon*] *There dwelt a man in Babylon* Q 1.

The word was newly introduced as a part of the craze for sonnet writing, from the Italian. In an interesting passage in *Pierce's Supererogation* (1592–93), Gabriel Harvey attributes the introduction to G. Turberville: "Had he [Nashe] begun to Aretinize, when Elderton began to ballat, Gascoine to sonnet, Turberville to madrigal, Drant to versify, Tarliton to extemporize." N. Yonge (reprinted by Arber, *English Garner*, iii.), writing in 1588, says: "I had the hap to find in the hands of some of my good friends certaine Italian Madrigals, translated, most of them five years ago by a gentleman for his private delight." Probably the gentleman was George Turberville, who published a collection of *Tragical Tales*, etc., from the Italian in 1587. See Warton's *History of English Poetry*. Nashe gives the name of the Italian, and also a hint about the mournful tone of the madrigal: "like Marenzo's Madrigals, the mournefull note naturally . . . affected the miserable Ditty," *Foure Letters Confuted* (Gros. ii. 190), 1593.

24. *Whenas I sat in Pabylon*] This is the first line of the (old) cxxxvii. Psalm. See note at II. i. 60. The Quarto has "There dwelt a man in Babylon," the first line of an old ballad, "The goodly and constant wyfe Susanna" (frequently reprinted and mentioned in *Twelfth Night*, II. iii.); one of several songs with the "lady, lady" burthen.

Evans. Pray you, give me my gown; or else keep it in your arms.

Enter PAGE, SHALLOW, *and* SLENDER.

Shal. How now, master parson! Good morrow, good Sir Hugh. Keep a gamester from the dice, and a good student from his book, and it is wonderful.

Slen. [*Aside.*] Ah, sweet Anne Page!

Page. Save you, good Sir Hugh!

Evans. Pless you from his mercy sake, all of you!

Shal. What, the sword and the word! do you study them both, master parson?

Page. And youthful still! in your doublet and hose this raw rheumatic day!

Evans. There is reasons and causes for it.

Page. We are come to you to do a good office, master parson.

Evans. Fery well: what is it?

Page. Yonder is a most reverend gentleman, who,

38. *student*] F 3, 4; *studient* F 1, 2, Q 3.

44. *the sword and the word*] word is "Scripture." See note at "Pible" above, II. iii. 7. Compare *2 Henry IV.* IV. ii. 10, where Lancaster addresses "My Lord of York": "to see you here an iron man Turning the word to sword and life to death." And Nashe: "They will have some of theyr elders to be governing and preaching elders, to handle the word and the sword together . . . whereas our Bishops receive their authoritie from her Maiestie," *Pasquil's Apologie* (Grosart, i. 246), 1590. An expression in use among the Marprelatists, but probably Lutheran.

47. *this raw rheumatic day*] a day likely to give rheumatism, or any disorders of the rheum, such as pose, murr, catarrh. Compare "rheumatick diseases" in *Midsummer Night's Dream*, II. i. 105. See Holland's *Plinie*, xxii. 23 (p. 133): "those fluxes and catarrhes . . . called by the Greekes Rheumatisms," and xx. 18: "the flux of humours which the Greeks name *Rheumatisms*," and "collection of humours, or by some deflux and rheumaticke descent" (*ibid.* xxii. 25 (p. 138).

belike having received wrong by some person, is at most odds with his own gravity and patience that ever you saw.

Shal. I have lived fourscore years and upward; I never heard a man of his place, gravity, and learning, so wide of his own respect.

Evans. What is he?

Page. I think you know him; Master Doctor Caius, the renowned French physician.

Evans. Got's will, and his passion of my heart! I

56. *I have lived fourscore years*] Shallow's age, as proved by Ritson and other commentators from *2 Henry IV.*, should be threescore years and upwards now. His age in that play, historically speaking (from its period of action), was sixty-one. Malone points out, conveniently, that fourscore "was constantly used with considerable vagueness to express old age." Ritson would alter the text.

57. *a man of his place, gravity*] The well-known play, *The Merry Devil of Edmonton*, acted *ante* 1608, and formerly attributed to Shakespeare, has a good deal of kinship with *Merry Wives*. See Introduction. This passage must have occurred to the writer, when Brian says (Haz. Dods. x. 250): "I charge you both to get out of my ground. Is this a time for such as you, men of place and of your gravity, to be abroad a'thieving?"

58. *wide*] far from the mark. A common term, technically in archery, in Shakespeare's time: "wide of the bow hand," "wide three bows," etc.

58. *respect*] reputation.

61. *the renowned French physician*] If these words, or the character of Caius, have any reference to an actual French doctor, they may apply to *Ambrose Parey*, who died in 1590. His works were not translated until 1634, but his "books of Physic" created a considerable sensation on account of their free language, and were at first forbidden to be printed (Bayle). Ben Jonson appears to be considerably indebted to him in *An Interlude, etc.* (Cunningham's *Gifford*, iii. 461). "Pare was adored by the army and by several French kings, but his innovations were opposed, as usual, by the faculty, and he had to justify the use of the ligature as well as he could by quotations from Galen and other ancients" (*Ency. Brit.*, article "Surgery," ninth ed.). This fits the "Frenchman that hath good skill in his rapier," and the doctor that mine host calls "his Galen" and "his Æsculapius." In his Introductory notice to his edition, Wheatley says: "The real Dr. Caius (refounder of Gonville and Caius College, Cambridge) in the statutes of his college specially excludes Welshmen from holding any of his Fellowships." This personal animosity would be a reason for the name, which suits the character in no other respects. In *The Returne from Parnassus*, Theodore, the French physician, is borrowed from Dr. Caius. He quotes Galen, and he appears to come on the stage with one of those vessels in his hand referred to by mine host. He only appears in II. iii., and is of no consequence whatever. Mr. Gollancz has noticed this in the Temple Shakespeare.

had as lief you would tell me of a mess of porridge.

Page. Why?

Evans. He has no more knowledge in Hibocrates and Galen, — and he is a knave besides; a cowardly knave as you would desires to be acquainted withal.

Page. I warrant you, he's the man should fight with him.

Slen. [*Aside.*] O sweet Anne Page!

Shal. It appears so, by his weapons. Keep them asunder: here comes Doctor Caius.

Enter HOST, CAIUS, *and* RUGBY.

Page. Nay, good master parson, keep in your weapon.

Shal. So do you, good master doctor.

Host. Disarm them, and let them question: let them keep their limbs whole, and hack our English.

Caius. I pray you, let-a me speak a word with your ear. Verefore vill you not meet-a me?

Evans. [*Aside to Caius.*] Pray you, use your patience: in good time.

Caius. By gar, you are de coward, de Jack dog, John Ape.

77–79. *let . . . English*] Given to Shallow Q 1. 85.] Q 1 inserts here *Hark van urd in your eare.*

66. *Hibocrates*] It is appropriate that Evans, who kept simples in his closet (I. iv. 65), should be an adherent of Hippocrates. Pliny tells us (xxvi. 2): "Hippocrates had this honour . . . hee was the first who wrote with most perspicuitie of Physicke, . . . howbeit, in all his books, we find no other receits, but hearbs." And for Galen, Nashe says: "my two cunning Philosophers were driven to studie Galen anew, and seeke splenative simples to purge their popular Patients," *Pierce Pennilesse* (Grosart, ii. 107), 1592.

Evans. [*Aside to Caius.*] Pray you, let us not be laughing-stogs to other men's humours; I desire you in friendship, and I will one way or other make you amends. [*Aloud.*] I will knog your urinals about your knave's cogscombs [for missing your meetings and appointments].

Caius. Diable!—Jack Rugby,—mine host de Jarteer,—have I not stay for him to kill him? have I not, at de place I did appoint?

Evans. As I am a Christians soul, now, look you, this is the place appointed: I 'll be judgement by mine host of the Garter.

Host. Peace, I say, Gallia and Gaul, French and Welsh, soul-curer and body-curer!

87. *laughing-stogs*] Steevens, etc., Craig; *laughing-stocks* Old edd., Globe. 90. *urinals*] Q 1, Capell *et seq.*; *urinal* Ff, Q 3; *cogscombs*] *cockcomes* Q 1; *cogs-combe* Ff, Q 3. 90, 91. [*for . . . appointments*] Q 1, Pope; omitted Ff, Q 3. 98. *Gallia and Gaul*] F 1, 2, Q 3 (*Gaule*), *Gawle and Gawlia* Q 1.

89, 90. *knog . . . your knave's cogscombs*] "To knock a man's pate" was a threat that seems to have been attributed especially to Welshmen. It occurs several times in Jonson's *For the Honour of Wales*, who was accurate in such matters: "offer to knock my pate in the hearing of all these . . . before his maiestee," spoken by "Evan, a Welsh Attorney." Doctors carried urinals in a case: "ensconce themselves in an old urinall case," G. Harvey (Grosart, ii. 228). And again, "it will then appeare as in a clear urinall, whose witt hath the greene-sickness," *ibid.* ii. 324.

90, 91. [*for missing your meetings and appointments*] Pope introduced these words from the Quarto. The Cambridge editors retain them, enclosed in brackets; as they do similarly with "Give me thy hand, terrestrial, so," lines 106, 107. Certainly both passages dropped out by some accident. The editors say, relatively to these passages: "The fact that so many omissions can be supplied from such mutilated copies as the early Quartos indicates that there may be many more omissions, for the detection of which we have no clue. The text of the *Merry Wives* given in F 1 was probably printed from a carelessly written copy of the author's MS." I do not understand this indication of many more clueless omissions. Why are they suggested?

98. *Gallia and Gaul*] Gallia is for Wallia. "Wales, called in Latin, Cambria or Wallia," Camden's *Britain* (Holland's trans., p. 615). Camden has a long discourse on the identity of Welsh and French inhabitants in early times. At p. 22 he quotes George Buck: "he noteth thus much, that the French at this day doe name that

Caius. Ay, dat is very good; excellent.

Host. Peace, I say! hear mine host of the Garter. Am I politic? am I subtle? am I a Machiavel? Shall I lose my doctor? no; he gives me the potions and the motions. Shall I lose my parson, my priest, my Sir Hugh? no; he gives me the proverbs and the no-verbs. [Give me thy hand, terrestrial; so.] Give me thy hand, celestial; so. Boys of art, I have deceived you both; I have directed you to wrong places: your hearts are mighty, your skins are whole, and let burnt sack be the issue. Come, lay their swords to pawn. Follow me, lads of peace; follow, follow, follow.

106, 107. *Give . . . terrestrial; so*] Q 1, Theobald *et seq.*; omitted Ff, Q 3. 112. *lads*] Q 1, Warburton *et seq.*; *lad* Ff, Q 3.

country Galles which we call Wales; also that the ancient Scots divided all the British nations into *Gaol* and *Galle*, that is to say, after his Interpretation, into the *Gallæci* and the *Galli*." Possibly the Host likewise was quoting Sir George Buck, the historian, Master of Her Majesty's Revels, soon after this time (1610). In Sir Thomas Malory's *Morte d'Arthur* (Globe ed., p. 420) "the king of Northgalis" is another name for "the king of North Wales."

102, 103. *Machiavel*] As a type of crafty policy, he is referred to again *1 Henry VI.* v. iv. 74. And as a type of unscrupulous villainy, in *3 Henry VI.* III. ii. 193. No recent writer's name was so constantly quoted at this time as that of the author of *The Prince*. The earliest in the present sense I have noted is from T. Howell, *Devises* (Grosart, ii. 221), "Sir Machiauell such cunning now hath tought," 1581.

106. *Give*] See note above, lines 90, 91.

107. *terrestrial*] Not a common word, like "celestial." Shakespeare has it in its literal sense, "the terrestrial ball" (*i.e.* the earth), *Richard II.* III. ii. 41. It is in T. Howell, *Poems* (Grosart, i. 60), 1568: "eche thing Terrestriall."

111. *burnt sack*] See note, II. i. 219.

112, 113, *follow, follow, follow*] In the Quarto the words are "Follow me lads Of peace, follow me. Ha, ra, la. Follow." The opening passage of Chettle and Munday's *Death of Robert, Earl of Huntingdon* (1602) is: "*Enter Friar Tuck. Friar.* Holla, holla, holla! follow, follow, follow." And as a stage-direction it occurs in *Nobody and Somebody*, printed *circa* 1607. These are the earliest instances I can find of the cry raised, probably by the constables for assistance in pursuit, amongst the crowd. It may be taken as a test of date, as a stage-direction, in old plays, belonging to the first years

Shal. Trust me, a mad host. Follow, gentlemen, follow.

Slen. [*Aside.*] O sweet Anne Page!

[*Exeunt Shal., Slen., Page, and Host.*

Caius. Ha, do I perceive dat? have you make-a de sot of us, ha, ha?

Evans. This is well; he has made us his vlouting-stog. —I desire you that we may be friends; and let us knog our prains together to be revenge on this same scall, scurvy, cogging companion, the host of the Garter.

Caius. By gar, with all my heart. He promise to bring me where is Anne Page; by gar, he deceive me too.

114. *Trust me*] *Afore God* Q 1.

of King James. In the following plays (*circa* 1607–8) it appears: *Sir Thomas Wyatt*, *Miseries of Enforced Marriage*, Middleton's *Phœnix*, *Merry Devil of Edmonton*, Jonson's *Fox*, and *Epicene*, etc. Later it becomes scarce again. In Jonson's *Fox*, II. i., it is expressly given as a cry of the "Mob." Perhaps it was part of a hue and cry or proclamation.

118. *sot*] Malone considered the Fr. *sot* was intended here, but the word was common in English. It occurs several times in Shakespeare, and in Nashe, *Anatomie of Absurditie*, "good inough for such a sencelesse sotte" (1589), and elsewhere.

119–123.] The league formed here for revenge upon the Host is to be borne in mind. See III. iii. 255–260.

119. *vlouting-stog*] Evans has this term (misused) again at IV. v. 83. Formed on the pattern of "laughing-stock," which occurs in Udall's *Erasmus*, 1542. And see above, line 87. Gabriel Harvey has the expression in the text: "To be a Ciceronian is a flouting stocke: poore Homer, a wofull wight, may put his finger in a hole," *Pierce's Supererogation* (Grosart, ii. 53, and again, p. 309). The expression quoted perhaps justifies Evans' second use. Ben Jonson has "courting-stocke," Harvey has "mocking-stock," and "whipping-stock" is perhaps the parent of them all.

122. *scall, scurvy*] abusive epithets, practically synonymous. The latter is common in Shakespeare, the former occurs again, meaning "vile," in *Henry V.* v. i. 5, 31, 33, given to Fluellen, the Welshman, but correctly spelt there "scald" (*i.e.* "scalled," from "scall," a blain or scab). Nashe has it: "a scald triuiall lying Pamphlet, called *Greens Groatsworth of Wit*, is given out to be of my doing," *Pierce Pennilesse*, 1592; and in *Lenten Stuffe*, "some scabbed scald squire." "Cogging" (cheating) occurs again in *Othello*, IV. ii. 132, and *Troilus and Cressida*, v. vi. 11: "you cogging Greeks." Scall, in its legitimate sense, is abundantly referred to in Holland's *Plinie*: "cleanse the bodie of scurfe, scalls, and dandruffe," xxiii. 8 (p. 173).

Evans. Well, I will smite his noddles. Pray you, follow. [*Exeunt.*

SCENE II.—*The Street, in Windsor.*

Enter MISTRESS PAGE *and* ROBIN.

Mrs. Page. Nay, keep your way, little gallant; you were wont to be a follower, but now you are a leader. Whether had you rather lead mine eyes, or eye your master's heels?

Rob. I had rather, forsooth, go before you like a man than follow him like a dwarf.

Mrs. Page. O, you are a flattering boy: now I see you 'll be a courtier.

Enter FORD.

Ford. Well met, Mistress Page. Whither go you?

Mrs. Page. Truly, sir, to see your wife. Is she at home?

Ford. Ay; and as idle as she may hang together, for want of company. I think, if your husbands were dead, you two would marry.

127. *noddles*] noddle, a contemptuous word for "head," occurs again in *Taming of the Shrew*, I. i. 64; and in Nashe's *Have with you, etc.* (1596): "no roofe had he to hide his noddle in" (Grosart, iii. 149).

Scene II.

4. *your master's heels*] Robin is really Page's servant, to whom "master" refers. When Mrs. Quickly asked Falstaff for him for Mistress Page, she says "her husband hath a marvellous infection to the little page" (II. ii. 121). It would easily be supposed here that Mrs. Page was referring to Robin's late master, Sir John. At line 20, below, this is confirmed. Nevertheless in the next scene Robin calls Falstaff his master twice, showing he was really only loaned to Page.

13. *as she may hang together*] hold together. Schmidt aptly refers to *Winter's Tale*, II. ii. 22: "As well as one so great and so forlorn May hold together."

Mrs. Page. Be sure of that, — two other husbands.

Ford. Where had you this pretty weathercock?

Mrs. Page. I cannot tell what the dickens his name is my husband had him of.—What do you call your knight's name, sirrah?

Rob. Sir John Falstaff.

Ford. Sir John Falstaff!

Mrs. Page. He, he; I can never hit on's name. There is such a league between my good man and he!—Is your wife at home indeed?

Ford. Indeed she is.

Mrs. Page. By your leave, sir; I am sick till I see her. [*Exeunt Mrs. Page and Robin.*

Ford. Has Page any brains? hath he any eyes? hath he any thinking? Sure, they sleep; he hath no use of them. Why, this boy will carry

23.] Omitted F 3, 4, Rowe.

18. *weathercock*] usually taken as a type of change ("as variable as a weathercock"), but here probably refers to the page's gaudy dress, like the weather-flag, surmounting the vane. Cotgrave in *v. Pannonceau* has "A Fane or Weather-flag, also a Pennon." The final word suggested the metaphor. See note at "Jack-a-Lent," III. iii. 27.

19. *what the dickens*] Heywood has this expression, "By my hood, ye make me laugh. What the dickens? Is it love that makes ye prate to me so fondly?" *First Part of King Edward the Fourth* (Pearson, p. 40), *ante* 1600. The origin of the expression is unknown, and the derivation given by Blount (*Glossographia*, 1656) from "devilkins" is fanciful, and rendered improbable by the following quotations: "by God's dickers [thus, but probably a misprint] I'll tell him roundly of it, an if he were ten lords," *Lord Cromwell*, IV. ii. (ed. H. Tyrrell), 1602. And Heywood, *If you know not me, etc.* (Pearson, p. 286): "God's dickens, heere's a jest indeed!" The last quotation corrects the previous one. "Dickens take ye" occurs in Urquhart's *Rabelais*, Book i., Prologue, 1653. There was an old proverb, due to some lost anecdote, which may throw some light on it: "No more is got by that than William Dickens got by his wooden dishes," Middleton, *Old Law*, v. i. (1599?), a saying which is absurdly misquoted in Clarke's *Paræmiologia*, 1639, in Ray, and thence by Hazlitt (*English Proverbs*). Probably this expression arose somehow out of Diccon, an old form of Dick, for Richard.

a letter twenty mile, as easy as a cannon will shoot point-blank twelve score. He pieces out his wife's inclination; he gives her folly motion and advantage: and now she 's going to my wife, and Falstaff's boy with her. A man may hear this shower sing in the wind. And Falstaff's boy with her! Good plots, they are laid; and our revolted wives share damnation together. Well; I will take him, then torture my wife, pluck the borrowed veil of modesty from the so seeming Mistress Page, divulge Page himself for a secure and wilful Actæon; and to these violent proceedings all my neighbours shall cry aim. [*Clock*

45, 46. [Clock heard] Capell.

34. *point-blank*] An expression from gunnery, not from archery, correctly used by Shakespeare here. See Harrison's *Description of England*, II. xvi., 1587: "The names of our greatest ordinance are commonlie these . . . Basiliske 9000 pounds . . . By which proportions also it is easie to come by the weight of everie shot, how many scores it will flee at point blanke." Smith, in *Accidence for Young Seamen*, 1626, says: "Concerning the shooting of great Ordinance . . . to know her leuell poynt blanke . . . A cannon, Skores of paces at poynt blanke, 26." A Falconet was the only piece that was below twelve score (8) at point blank.

34. *twelve score*] twelve score paces. Here a gunnery expression. See Nares in *v. Score* for quotations from Ascham's *Toxophilus*. Compare *1 Henry IV.* II. iv. 598, and *2 Henry IV.* III. ii. 52. Ben Jonson has the expression, independently of archery, as here, in *Sejanus*, V. x.: "That looked for salutations twelve score off." Shirley has it of archery, "cleave the pin at twelve score," *Lady of Pleasure*, III. ii. Ascham does not make use of the xpression "point-blank," I think.

35. *folly*] used here by Ford in the bad sense, wantonness. See *Othello*, II. i. 138, and V. ii. 132, and notes.

38. *sing in the wind*] Compare *Tempest*, II. ii. 22: "another storm brewing; I hear it sing i' the wind."

40. *revolted wives*] faithless wives. "Should all despair That have revolted wives the tenth of mankind would hang themselves," *Winter's Tale*, I. ii. 199. See also *Troilus and Cressida*, V. ii. 186.

41. *torture*] punish.

43. *divulge*] proclaim publicly. *New Eng. Dict.* gives one other example of this obsolete sense, from Milton.

44. *Actæon*] See note, II. i. 119.

45. *cry aim*] encourage, applaud. See Nares in *v. aim*. Shakespeare has the expression again in *King John*, II. i. 296. The earliest example in Steevens' notes is from Fenton's *Tragical Discourses*, black letter, 1567 (p. 165*b*): "Standing rather in his window to . . . crye ayme, than helpyng any

heard.] The clock gives me my cue, and my assurance bids me search: there I shall find Falstaff: I shall be rather praised for this than mocked; for it is as positive as the earth is firm that Falstaff is there: I will go.

Enter PAGE, SHALLOW, SLENDER, HOST, SIR HUGH EVANS, CAIUS, *and* RUGBY.

Shal., Page, etc. Well met, Master Ford.

Ford. Trust me, a good knot: I have good cheer at home; and I pray you all go with me.

Shal. I must excuse myself, Master Ford.

Slen. And so must I, sir; we have appointed to dine with Mistress Anne, and I would not break with her for more money than I 'll speak of.

waye to part the fraye." See Kyd's *Cornelia* (Haz. Dods. v. 225), 1594: "O Brutus, speak! O say, Servilius! Why cry you aim and see me used thus." The expression "to give aim," *i.e.* guide the archers from the butts by informing them of the result of each shot, is authorised by Ascham in his *Toxophilus*, 1545. Gifford drew a careful distinction between the two expressions in his notes to Massinger (see above, "cried game," II. iii. 92, and note), but the phrases were hardly so rigorously used. Both were expressions of the bystanders who "stood aloof," "willing to see much and do nothing." See Dekker, *Induction to Seven Deadly Sinnes*, and see *The Christmas Prince* (reprint, p. 75), 1607; "sit looking on, and as it were giving aim," Letter of Chamberlain (*Court and Times of James I.*, i. 74), 1607.

47. *assurance*] certainty of the fact, certitude, as in *Macbeth*, IV. i. 83, "make assurance doubly sure."

49. *as the earth is firm*] Compare *Macbeth*, II. i. 56: "thou sure and firm-set earth." The earth does not appear to us a good type of firmness. But compare Sir J. Davies, *Orchestra*, 1596: "Onely the Earth doth stand for ever still: Her rocks remove not, nor her mountains meet: Although some wits enriched with Learning's skill say heaven stands firme, and that the Earth doth fleet."

52. *knot*] See below, IV. ii. 123. In the Quarto the words are, "By my faith a knot well met." Shakespeare uses this word half a dozen times for a company of persons. *New Eng. Dict.* has a reference to Hall's *Chronicles*, *ante* 1548, and another still earlier.

56, 57. *break with her*] break faith with her, fall out with her, quarrel with her. Schmidt refers to *Merchant of Venice*, I. iii. 137, where "if he break" means "break a bond." I prefer the parallel passage in *Coriolanus*, IV. vi. 48: "Go see this rumourer whipp'd. It cannot be The Volsces dare break with us."

Shal. We have lingered about a match between Anne Page and my cousin Slender, and this day we shall have our answer.

Slen. I hope I have your good will, father Page.

Page. You have, Master Slender; I stand wholly for you:—but my wife, master doctor, is for you altogether.

Caius. Ay, be-gar; and de maid is love-a me: my nursh-a Quickly tell me so mush.

Host. What say you to young Master Fenton? he capers, he dances, he has eyes of youth, he writes verses, he speaks holiday, he smells April

69. *April*] *all April* Q 1.

58. *lingered*] tarried. The common sense of the word, as in "don't linger on the way," "what are you lingering about," in provincial use. Johnson seems to cavil at the sense of length of time implied, but it is not intended.

62. *stand*] support, side with, as in *Cymbeline*, III. v. 56; *Troilus and Cressida*, V. iii. 36; *Coriolanus*, II. ii. 45, etc.

65, 66. *my nursh*] In I. ii. 4 Evans says Mrs. Quickly is "in the manner of his nurse, or his dry nurse." But it is somewhat unexpected to find Dr. Caius recognising this designation, which one would imagine Evans had merely misapplied (as Schmidt says). But that cannot be so. It has the distinct sense of "housekeeper" to a grown-up person.

68. *he capers*] Compare *Twelfth Night*, I. iii. 150: "it is legs and thighs. Let me see thee caper: ha! higher: ha, ha! excellent!" A new word at this time taken from "*capriole*," a term in the manège. Bullokar has "Capriole. Leaping of a horse above ground, called by horsemen the goat's leap." The modern "buck-jumping" would have fitted the use admirably, transferred to gallants. "To caper" or "to cut a caper" was, in practice, to leap about in a certain prescribed way, to show that one was full of activity and physically "fit." It seems very strange that it should have been done seriously, in courtship, but it was, as a means of winning a lady's favour. Compare Sharpham, *Cupid's Whirligig*, 1607, "He capers three or four times" (stage-direction); and Chapman, *All Fools*, ii. (1605): "I am no husband of my qualities! He untrusses and capers." In Howell's *Letters* (I. v., vii., 1628): "the Duke did rise up in a well-disposed manner out of his bed, and cut a caper or two." See also *Love's Labour's Lost*, v. ii. 113. And compare Sir T. Davies, *Orchestra* (Grosart, i. 187): "With lofty turnes and capriols in the ayre, With which the lusty tunes accordeth faire." See also Rye's *England as seen by Foreigners*, p. 122.

69, 70. *he speaks holiday, he smells April and May*] He leaps in the spirit of youth, as one fit for holiday times and May-games. He is "as fresh as

and May: he will carry 't, he will carry 't; 'tis in his buttons; he will carry 't.

Page. Not by my consent, I promise you. The gentleman is of no having: he kept company with the wild prince and Poins; he is of too high a region; he knows too much. No, he shall not knit a knot in his fortunes with the finger of my substance: if he take her, let him

71. *buttons*] *betmes* Q 1. 73, 74. *he kept . . . Poins*] Not in Q 1. 74. *Poins*] Steevens, etc., Globe; *Poynts* F 1, 2, Q 3; *Poinz* F 3, 4.

flowers in May." It may be paraphrased by *Sonnet*, xcviii.:

"From you have I been absent in the spring,
When proud-pied April, dressed in all his trim,
Hath put a spirit of youth in every thing,
That heavy Saturn laughed and leaped with him."

In *1 Henry IV.* I. iii. 46, the "certain lord, neat and finely dressed, fresh as a bridegroom," spoke in "many holiday and lady terms." The words recall Chaucer's "Aprill with his showres swote," and "He was as fresh as is the moneth of May," in *Prologue to Canterbury Tales.*

70, 71. *he will carry 't*] he will win. A common expression. See *Love's Labour's Lost*, III. 141, etc. Was this the word, mistakenly supposed to mean he will carry it in his buttonhole, that put Steevens on such a wild goose chase, referred to in the next note?

70, 71. *'tis in his buttons*] he has it in him, buttoned up, as it were, inside. Probably a colloquial expression. I reject all the notes about "bachelors' buttons" as being entirely foreign to the meaning. One may be referred to, too lengthy to quote fully, by "Smith," who says: "bachelors carried a plant of the Lychnis kind in their pockets. Its flowers were like a coat button. And they judged of their good or bad success (courting) by their growing or not growing there" (!) Compare Marston, *The Fawne*, II. i., 1606: "But what hope rests for Nymphadoro? Thou art now within the buttons of the prince. Shall the duke his father marry the lady?" Here it means "inside the prince," *i.e.* in his confidence. The expression occurs also in *The Christmas Prince*, 1607 (reprint, p. 58): "to weare of it within his buttons," with a pun on stocks of money apparently. Compare *Comedy of Errors*, IV. ii. 34, for a close approach to the expression.

73. *having*] possession, means, property. Compare *Twelfth Night*, III. iv. 379.

74. *Poins*] See *2 Henry IV.* II. ii. for Poins and "the wild prince." And see below, III. iv. 8, for a further reference to Fenton's "riots past." See also note at V. v. 128.

76, 77. *knit a knot in his fortunes with the finger*] mend his broken fortunes. This is an old saying about marriage varied to suit the context. "A woman may knit a knot with her tongue, she cannot untie with all her teeth," Greene's *Mamilia* (Grosart, ii. 64), 1583. This explains the somewhat odd use of the words "with the finger" taken out of "with the tongue" in the proverb, quoted later as "He hath tied a knot," etc., in Ray and others.

take her simply; the wealth I have waits on my consent, and my consent goes not that way.

Ford. I beseech you heartily, some of you go home with me to dinner: besides your cheer, you shall have sport; I will show you a monster. Master doctor, you shall go; so shall you, Master Page; and you, Sir Hugh.

Shal. Well, fare you well: we shall have the freer wooing at Master Page's. [*Exeunt Shal. and Slen.*

Caius. Go home, John Rugby; I come anon. [*Exit Rugby.*

Host. Farewell, my hearts: I will to my honest knight Falstaff, and drink canary with him. [*Exit.*

Ford. [*Aside.*] I think I shall drink in pipe-wine

82. *I will show you a monster*] Compare *Tempest*, II. ii. 34-36. Monsters of all sorts were in great demand amongst sightseers, and the plays of this time abound in references. Ben Jonson's *Bartholomew Fair* has them, dead and alive, and the "man with the monsters," is part of the fair. See also his *Every Man out of his Humour*, V. iv., for earlier mention. See below, IV. ii. 204, note at "great peard."

89. *drink canary*] wine from the Canaries; sack. See II. i. 219 (note). Mrs. Quickly makes a plural out of it in *2 Henry IV.* II. iv. 29: "you have drunk too much canaries." Often mentioned in Spanish prizes captured in Elizabeth's time: "certaine pitch and 30 tuns of Canarie wines," *Voyage of Barker of Bristol*, 1576 (Hakluyt, ed. 1811, xv. p. 5). And "wee found in her . . . three hundred buts of Canarie wine, and Niper wine, which is made of the palme tree," Lancaster, *Voyage to East Indies*, 1591-94 (*ibid.* ii. 591).

90. *drink in*] drink. Malone illustrates this "phraseology of the time" from King James' first speech to his Parliament (1604), where he uses the words "retained their first drunken-in liquor." Reed gives another illustration.

90. *pipe-wine*] wine from the pipe. An odd expression, but paralled by the usage "bottle-ale" common at this time. "A pipe, or halfe a tun, *Hemidolium*," Ryder, 1589. The Quarto reads, "I may chance to make him drink in pipe-wine first" ("make him dance" is omitted in Quarto). "Pipe-money" occurs in Ben Jonson's *Gipsies Metamorphosed* (money for the piper). I think "pipe-wine" had some signification other than wine from the pipe. "Pipe" and "dance" were associated in many familiar sayings, as in Luke vii. 32: "we piped unto you, and ye did not dance." "To dance after one's pipe," or "dance to every one's pipe," "No longer pipe no longer dance," occur often earlier. See next note. "Pipe-wine" may have meant expressly Canary. In Howell's Glossary, Sect. L, 1659, the term "pipe" is limited to Canary, *vat* being applied to

first with him; I'll make him dance. Will you go, gentles?

All. Have with you to see this monster. [*Exeunt.*

SCENE III.—*A Room in Ford's House.*

Enter MISTRESS FORD *and* MISTRESS PAGE.

Mrs. Ford. What, John! What, Robert!

Mrs. Page. Quickly, quickly!—is the buck-basket—

Rhenish, backrag, Ringo, deal, Mosel; *butt* to Malage, Sherry, Muscadel; and *Ponchons*, *hogsheads* or *terces* to French wines. Malmsey and Tent were also in *butts*.

91. *I'll make him dance*] *i.e.* make him dance without a pipe, or without the right sort of pipe, or to another pipe or tune. Or perhaps simply, "I'll make him skip" or "jump." Compare Skelton, *Colyn Cloute* (Dyce, i. 334), *circa* 1520: "They wold pype you another daunce." And N. Breton, *Poste with a Mad Packet*, 1603: "this kinde of love I mean, that makes them dance Trenchmore without a pipe." See last note. Ford, as a further quibble, may refer to the dance called the Canary or Canaries, referred to again in *Love's Labour's Lost*, III. i. 12. Florio (1598) has "*Castagnette*, little shels, such as they use that daunce the canaries, to make a noise or sound or clack with their fingers." And see *All's Well*, II. i. 77. And Nashe, *Pierce Pennilesse* (Gros. ii. 33), 159: "jets it as gingerly as if she were dancing the Canaries."

93. *monster*] See above, line 82, (note).

Scene III.

2, 3. *buck-basket*] To buck clothes was "to steep or boil in an alkaline lye, as a first process in buck-washing or bleaching," *New Eng. Dict.* A buck of clothes, or linen, was a quantity so steeped; "a wash." A "buck-basket," a clothes-basket. None of these terms occur elsewhere in Shakespeare, but they are not obsolete provincially. The process of beating clothes in a stream is still a familiar one in some districts. This was formerly called "beating a buck." Heywood has in *Four Prentices*, 1615, "Send me to the conduit with the water-tankard; I'll beat linnen-buckes, or anything to redeem my negligence." And Massinger, *Virgin Martyr*, VI. ii.: "If I were to beat a buck, I can strike no harder." And carrying the process through was called "driving a buck," as in Jonson's *Tale of a Tub*, III. v. (1633): "never leave Crying until our maids may drive a buck With my salt tears at the next washing-day." Compare also Ryder's *Bibliotheca Scholastica*, 1589: "*To buck clothes*, vide *wash*. *A bucking of clothes*, Lixivarium. *A bucking stocke*, Lixivatorium." The examples quoted here are supplementary to those in *New Eng. Dict.*, and throw further light on the Falstaffian machinery. *New Eng. Dict.* does not appear to mention the "bucking

Mrs. Ford. I warrant. What, Robin, I say!

Enter Servants with a basket.

Mrs. Page. Come, come, come.

Mrs. Ford. Here, set it down.

Mrs. Page. Give your men the charge; we must be brief.

Mrs. Ford. Marry, as I told you before, John and Robert, be ready here hard by in the brew-house; and when I suddenly call you, come forth, and, without any pause or staggering, take this basket on your shoulders: that done, trudge with it in all haste, and carry it among the whitsters in Datchet-mead, and there empty it in the muddy ditch close by the Thames side.

Mrs. Page. You will do it?

Mrs. Ford. I ha' told them over and over; they

stock" or the "beating of the buck," which is referred to by Nares, and in the following passage by Nashe, *Pasquil's Returne to England* (Grosart, i. 136), 1589: "I Cavaliero Pasquill . . . lately knighted in Englande, with a beetle and a bucking tub, to beat a little reason about Martin's head."

10. *brew-house*] Private brew-houses were attached to all establishments in these times. Mrs. Quickly, who kept house for Caius, tells us she brewed for him (I. iv. 100). This passage, and Mrs. Quickly's duties may be illustrated by Ben Jonson, *Magnetic Lady*, v. vi.: "We hear his wife is run away from him . . . the larders have been searched, The bake-houses and boulting tub, the ovens, Wash-house and brew-house, nay the very furnace, And yet she is not heard of."

12. *staggering*] hesitating. Compare *As You Like It*, III. iii. 49. And Romans iv. 20.

14. *whitsters*] bleachers. An uncommon word. Wright, *Prov. Dict.*, refers to *Taylor's Works*, 1630. It occurs in *Pepys' Diary*, Aug. 12, 1667: "My wife and maids being gone over the water to the whitster's with their clothes, this being the first time of her trying this way of washing linen." "*Whitster.* A whitener of Linen cloth," N. Bailey, 1766. "Whitning, in respect of Linnen cloth, is to make it white, which is the last thing done in that part of Housewifry; as Bucking is to make it something white, by washing it with Lye made of Gorst-Ashes," *Dictionarium Rusticum et Urbicum*, 1704. See below, line 157, at "laundress."

15. *Datchet-mead*] the tract of ground between Windsor Little Park and the Thames. See Introduction.

lack no direction. Be gone, and come when you are called. [*Exeunt Servants.*

Mrs. Page. Here comes little Robin.

Enter ROBIN.

Mrs. Ford. How now, my eyas-musket! what news with you?

Rob. My master, Sir John, is come in at your back-door, Mistress Ford, and requests your company.

Mrs. Page. You little Jack-a-Lent, have you been true to us?

Rob. Ay, I 'll be sworn. My master knows not of your being here, and hath threatened to put me into everlasting liberty, if I tell you of it; for he swears he 'll turn me away.

Mrs. Page. Thou 'rt a good boy: this secrecy of thine shall be a tailor to thee, and shall make

22. *eyas-musket*] young male sparrow-hawk, literally. "Eyess is a young Hawk newly taken out of his Nest, not able to Prey for himself," *Gentleman's Recreation.* From the French, "*Niais*, a nestling . . . hence a youngling, novice," etc., Cotgrave, the initial letter having dropped out through confusion with the article (compare "nadder, "nuncle," "nones"). "Musket," a male sparrow-hawk. See again *Gentleman's Recreation*, "Sparrow-hawk . . . *male* . . . Musket." Cotgrave has "*Mousque* . . . A nick-name, or name of contempt, for an ordinary boy," etc. And "*Mousquet*, A Musket (Hawk, or Piece)." And see *Nomenclator*, 1585: "*Accipiter fringillarius*, . . . a sparrowhawk; a musket."

27. *Jack-a-Lent*] a puppet, made of straw, and dressed out in gaudy rags, which was set up in the streets for boys to throw at during Lent—as cocks were thrown at in Shrove-tide. Compare Nashe, *Have with you to Saffron Walden* (Gros. iii. 138), 1596: "suche another prettie Jack-a-Lent as boyes throw at in the streete." See note at "weathercock," III. ii. 18. References to the "Jack-a-Lent" are abundantly given in Nares, etc., but none to this characteristic. Here is another from Browne, *Britannia's Pastorals*, I. iv. (p. 116, ed. 1868), 1614: "I, neighbour, quoth the *Taylor* (then he bent His pace to me, spruce like a *Jacke of Lent*." See below, v. v. 134, 135, for the ordinary sense. Assuming that Robin is the same as Falstaff's page in *2 Henry IV.* I. ii., the reference to his gaudy get-up is accounted for: "fitter to be worn in the cap than to wait at my heels," etc.

29. *I'll be sworn*] See II. ii. 39.

thee a new doublet and hose. I'll go hide me.

Mrs. Ford. Do so. Go tell thy master I am alone. [*Exit Robin.*] Mistress Page, remember you your cue.

Mrs. Page. I warrant thee; if I do not act it, hiss me. [*Exit.*

Mrs. Ford. Go to, then: we'll use this unwholesome humidity, this gross watery pumpion; we'll teach him to know turtles from jays.

Enter FALSTAFF.

Fal. "Have I caught thee, my heavenly jewel?" Why, now let me die, for I have lived long enough: this is the period of my ambition: O this blessed hour!

Mrs. Ford. O sweet Sir John!

Fal. Mistress Ford, I cannot cog, I cannot prate,

39. *cue*] *Qu* F 1 (and at III. ii. 45). (*thee* omitted Q 1). 45. "*Have I . . . jewel?*"] Ff, Q 3

39. *cue*] theatrical term. See *Othello*, I. ii. 83. Fr. *Queue*, a tail. Mrs. Page continues the stage language.

43. *pumpion*] a water-melon. "In Moesia they lay for to have them passing big and huge. Now when they exceed in greatnes, they be called Pepones, *i.* Melons or Pompons," Holland's *Plinie*, xix. 5 (p. 14). Ben Jonson uses the word in *Time Vindicated*, and it occurs in the early travellers.

44. *turtles from jays*] The turtle was a type of a truthful, constant woman. See above, II. i. 80 (and note). The gay, vulgar jay was used to denote a loose woman. See *Cymbeline*, III. iv. 51. The painted jay was held to be a crow in borrowed plumes. "The courtier resembleth the jay that decketh herself with the feathers of other birds" (Haz. Dods. vi. 552), *Merry Knack to know a Knave*, 1594. And see Ben Jonson, quoted at "bully-rook" (I. iii. 2).

45. "*Have I caught thee, my heavenly jewel?*"] The Quarto omits "thee," which is not in Sir Philip Sidney's *Astrophel and Stella*, from whence the line is quoted. Several editors make the correction, but when a quotation is made in conversation it is commonly altered to suit circumstances.

50. *cog*] cheat with lying words. Compare *Richard III.* I. iii. 48: "I cannot flatter . . . smooth, deceive and cog." And Greene, *Defence of*

Mistress Ford. Now
I would thy husband were dead
before the best lord
lady.
Mrs. Ford. I your lady, Sir John
be a pitiful lady
Fal. Let the court of France show me
I see how thine eye would
thou hast the right
that becomes the ship-tire, the
any tire of Venetian admittance.

59. *beauty*] *beut* Q 1, Steevens. 60. *tire-valiant*] *tire-*
any . . . admittance] *anie Venetian attire* Q 1.

Conny-Catching, 1592: "to advance his younger brother to so good a marriage, was content to lie, cog, and flatter."

60. *the ship-tire*] Tire was the usual name for head-dress, and the tire-woman was the person who dressed it. Wheatley quotes here from *The Diana of George of Montemayor*, 1598: "The attyre of her head was in form of two little ships made of emeraulides, with all the shrouds and tackling of cleere saphyres." In Nichol's *Progresses* (ii. 66), a new year's gift to Queen Elizabeth was "a jewel being a ship of mother of pearl garnished with rubyes." In Jonson's *Cynthia's Revels* (1600) Philautia asks Phantaste: "What have you changed your head-tire?" and she replies, "we cannot have a new peculiar court-tire but these retainers will have it. . . . I had worn it almost a day . . . but I have a tire coming, ifaith, shall . . ." For jewels in hair, meaning "tire" (our time), see next note.

60. *tire-valiant*] "tire-vellet" in Quarto. But the velvet cap was at this time distinctively a citizen's wear, so that the reading is of no assistance. Compare "face-royal," *2 Henry IV.* I. ii. 20. Steevens and Malone have several quotations here, but none to the

Mrs. Ford. A plain kerchief, Sir John: my brows become nothing else; nor that well neither.

Fal. By the Lord thou art a traitor to say so: thou wouldst make an absolute courtier; and the firm fixture of thy foot would give an excellent motion to thy gait in a semicircled farthingale. I see what thou wert, if Fortune

65. *By the Lord, thou art a traitor*] Q 1, Singer, Cambridge, etc.; *Thou art a tyrant* Ff, Q 3; *Thou art a traitor* Malone, etc. 67. *fixture*] F 1, Q 3; *fixure* F 2, 3, 4.

nearer parallel than the "Reproof valiant" in *As You Like It*, v. iv. I think, on the whole, it is better to take valiant here in Cotgrave's second sense: "*Vaillant*, Valiant, hardy, courageous; also right, honest, of much worth." This sense was in use in English. Middleton has, in *A Trick to catch the Old One*, I. i. (1607): "four hundred a year valiant in woods, in bullocks, barns, and in rye-stacks."

61. *tire of Venetian admittance*] of Venetian sanction or acceptation. This word has occurred already in a different sense (II. ii. 237). Compare Ben Jonson, *Discoveries* (150, *Poesis*): "adding somewhat out of all, worthy of your admittance or reception." Italian fashions were the rage at court at the close of Elizabeth's reign. In Jonson's *Cynthia's Revels*, Phantaste says: "this [head-tire] is most excellent for the device and rare; 'tis after the Italian fashion we looked on 'tother night." In that play, as in this passage, there is a sort of rivalry between the fashions of France and of Italy. "Your lady Lives here in Venice for intelligence of tires and fashions," Ben Jonson, *Fox*, II. i. (but "tires" here is not necessarily "head-tires"). As early as 1574, these entries occur in Cunningham's *Accounts of Revels at Court* (pp. 73, 74): "To Bruton of Powles wharfe for a Bardge . . . that caryed the Masking geare and Children with their tutors and an Italian Woman etc., to Dresse their heads . . . to Hamton Corte," and "To the Italian Woman (and) her daughter for Lending the heares . . . for the children." The children were here Muncaster's company. A little later (p. 91) a Frenchwoman is employed in 1574.

65. *By the Lord*] These words are omitted in the Folio, no doubt merely to meet the provisions of James' Act to restrain players, etc. (1606). The corrector worked very spasmodically.

67. *fixture*] The act of fixing or settling. Not elsewhere in Shakespeare, and *New Eng. Dict.* has no other example till the end of the eighteenth century.

68, 69. *semicircled farthingale*] farthingales, or hoops, reached a climax at this time, although they were not new. Strutt is fairly accurate when he says: "Hose were worn large, stuffed with hair, etc., in Henry VIII.'s reign down to 8th Elizabeth, when they were dropped . . . about 1604 they came in again, and it was then ladies in rivalry took up farthingales." Heywood mentions the "half-farthingale" in 2nd Part *If you know not me* (Pearson, p. 259): "our County girls are akinne to your London Courtiers; every month sicke of a new fashion . . . your silk band, half-farthingales, and changeable

thy foe were not, Nature thy friend. Come, thou canst not hide it.

Mrs. Ford. Believe me, there's no such thing in me.

Fal. What made me love thee? let that persuade thee there's something extraordinary in thee. Come, I cannot cog, and say thou art this and that, like a many of these lisping hawthorn-

70. *foe were not, Nature*] F 2, 3, 4; *foe, were not Nature* F 1, Q 3; *foe were not, Nature is* Pope, Steevens (1798). 75. *thee there's*] Q 1; *thee. There's* Ff, Q 3.

fore-parts are common." A little later they are called "French farthingals" (p. 261) (*ante* 1606). "Wheel farthingales" occurs in the *Parson's Wedding* (Haz. Dods. xiv. 431), and "Circling farthingales," Hall's *Satires*, 1598–99. Chamberlain says, in a Letter dated Feb. 18, 1613: "One thing I had almost forgotten . . . that no lady should be admitted to any of these sights with a vardingale, which was to gain more room, and I hope may serve to make them quite left off in time" (*Court and Times of James I.*, i. 228). In some prints of Queen Elizabeth of this date the farthingale does not extend in front of the person, it was half-hooped. "Vardn gales" are mentioned several times as actors' properties (1573–74) in Cunningham's *Accounts of Revels*.

69, 70. *Fortune thy foe*] The name of a very popular tune, and the first words of the ballad which was sung to it, beginning "Fortune my foe, why dost thou frown on me?" The tune will be found in Chappell, from Queen Elizabeth's *Virginal Book*. The ballad is given in full, under the name of "The Lover's Complaint for the Loss of his Love," in the *Bagford Ballads* from the Roxburghe Collection. Like "Loath to depart" and a few other tune-names, these words entered into common speech, and formed part of the language. They are not very deftly inserted here. Chappell tells us that it was the tune to which the lamentations of extraordinary criminals were sung which helped to cause its popularity. Hence it was known as "the hanging tune" and "the preaching tune." From a passage in Chapman's *Widow's Tears* (Act III.), it seems to have been the tune often mentioned as the "neck-verse." Chappell's reference to Collier's extract refers to a different ballad altogether. An early mention (not quoted) is in Gabriel Harvey (Grosart, i. 178), *Foure Letters*, 1592: "Whoever heard me complain of ill-lucke, or once say Fortune my foe." There is, in *Ancient Ballads and Broadsides* (p. 197), "A mournfull Dittie . . . *To the tune of Fortune*," dated 1590. But I find a far earlier reference than any hitherto noticed in *The Digby Mysteries, Herod's Killing of the Children, circa* 1480. The first speech of "Herodes" (p. 3, ed. Furnivall) begins: "A-boue all Kynges under the clowdys Cristall Royally I reigne in welthe with-out woo; Of plesaunt prosperyte I lakke non at all, ffortune I fynde that she is not my ffoo." This does not prove the existence of either tune or ballad at that early time, but it antedates the expression by about a century.

77, 78. *hawthorn-buds*] A continuation of the metaphors at III. ii. 66–70,

buds, that come like women in men's apparel, and smell like Bucklersbury in simple time; I cannot: but I love thee; none but thee; and thou deservest it.

Mrs. Ford. Do not betray me, sir. I fear you love Mistress Page.

Fal. Thou mightst as well say I love to walk by the

79. *simple*] F 1, 2, Q 3; *simpling* F 2, 3, 4.

all suggestive of "the spring-time, the only pretty ring-time." Reference may be made to Chaucer's *Court of Love*. Reginald Scott says that "the haythorne, otherwise whitethorne, gathered on Maie daie" was good against witches and evil spirits," *Discourse of Witchcraft* (rept. p. 218). No doubt it was worn to bring luck as well as being an emblem. "Hawthorne buds, and sweete eglantine" are part of the liveries of May in Spenser's *Shepheard's Calendar*, brought home to deck church-pillars and for merry-making. Burton (*Anatomie of Melancholy*), III. ii. 4, quotes from "S. R., 1600" (Rowlands?), "Thou honeysuckle of the hawthorne hedge Vouchsafe in Cupid's cup my heart to pledge," etc. See also Nashe's *Unfortunate Traveller* (Grosart, v. 110).

79. *Bucklersbury*] "The whole street called Buckles bury on both the sides throughout is possessed of grocers and apothecaries towards ths west-end thereof," Stow's *Survey of London*. It was situated in Cheap Ward. In Webster's *Westward Ho* occurs "Run into Bucklersbury for two ounces of Dragon water, some spermaceti," etc. And again, "Go into Bucklersbury and fetch me two ounces of preserved melons, look there is no tobacco taken in the shop when he weighs it" (I. ii., 1607). Ben Jonson has a different reference (*i.e.* to the quantity of paper required there for parcels) in an epigram to his bookseller: "If . . . 'twill not sell Send it to Bucklersbury, there 'twill well." Tobacco was sold there, also at the "Black Boy" (*Bart. Fair*, I. i.). See note below at "Counter-gate."

79. *in simple time*] When the herbarists and simplers supplied apothecaries with simples, which was at midsummer, and properly those of peculiar qualities were gathered by the light of the midsummer moon. Cotgrave gives the season definitely. "*Mettre toutes des herbes de la S. Jean.* To imploy all his skill on, or means in: (Divers imagine that the herbs, which are to be kept for the whole year's store, are better gathered on Midsummer's day than on any other; and therefore be Markets extraordinarily furnished on that day, with all sorts of new gathered herbs)," Holland has this expression in his translation of *Plinie*, xxvi. 2: "to goe a simpling into the desarts and forests to seeke and gather hearbs at all seasons of the yeare, some at one time and some at another."

84, 85. *walk by the Counter-gate*] Falstaff probably refers to the noisome vapours emanating from the prison, carrying on the metaphors of smell. Compare *The Play of Stukely*, lines 1758, 1759 (1598): "Will you so much annoy your vital powers As to oppress them with the prison stink?" So poisonous was the atmosphere, it appears to have given its name to a disease. Falstaff would be unlikely to regret "passing by" the counter. The counter here referred to is the "prison house pertaining to one of the Sheriffs of London,

Counter-gate, which is as hateful to me as the reek of a lime-kiln.

Mrs. Ford. Well, heaven knows how I love you; and you shall one day find it.

Fal. Keep in that mind; I 'll deserve it.

Mrs. Ford. Nay, I must tell you, so you do; or else I could not be in that mind.

Rob. [*Within.*] Mistress Ford, Mistress Ford! here 's Mistress Page at the door, sweating, and blowing, and looking wildly, and would needs speak with you presently.

Fal. She shall not see me: I will ensconce me behind the arras.

93. *sweating*] F 1, Q 3; *swearing* F 2, 3, 4.

and is called the compter [in the Poultrie . . . At the west end of this Poultrie, and also of Buckles bury beginneth the large street of West Cheaping, a market place so called," Stow's *Survey*. Bucklersbury ran due south towards the river from the Poultry (Wheatley on Norden's Map, New Shak. Soc., 1877). The Counters are constantly referred to by Ben Jonson and other writers, more familiar with them than, happily, Shakespeare was. There is no other reference in Shakespeare, except an allusive one, with a pun, in *Comedy of Errors*, IV. ii. 39. Compare Nashe, *Foure Letters Confuted*, 1593: "Since I knew how to separate a knave from an honest man, or throw my cloake over my nose, when I sailed by the Counters." And Ben Jonson, *Cynthia's Revels*, Induction, 1600: "the very stench of them would poison me, I should not dare to come in at their gates. A man were better visit fifteen jails or a dozen or two of hospitals."

86. *reek of a lime-kiln*] heavy smoke or vapour of a lime-kiln. Compare "reek o' the rotten fens," *Coriolanus*, III. iii. 121; and our "reeking." It is not an uncommon thing for tramps and beggars to be suffocated and poisoned by these fumes, who creep to them for warmth on a winter's night. Falstaff adopts very strong similes with regard to Mrs. Page, who is listening for her cue. That is the humour of it.

91. *in that mind*] in the mind which he is to find out "one day," which she says he richly deserves (his coming punishment).

96. *ensconce*] hide. See above, II. ii. 28.

97. *behind the arras*] between the hanging (or tapestry) and the wall, as in *Hamlet*, IV. i. 9, etc. A favourite place of concealment, and handy for stage manipulation. In Skelton (Dyce, i. 128), *Poems against Gamesche*, it takes the form "Betweyn the tappet and the wall," and in *Magnyfycence* by the same writer (i. 265). In the play *Elvira* (Haz. Dods. xv. 30, 31) will be found an account of the space there must have been there for "goings-on"; as also in the rare old tract *Beware the Cat*. There is nothing impossible

Mrs. Ford. Pray you, do so: she 's a very tattling woman. [*Falstaff hides himself.*

Re-enter MISTRESS PAGE *and* ROBIN.

What 's the matter? how now!

Mrs. Page. O Mistress Ford, what have you done? You 're shamed, you 're overthrown, you 're undone for ever!

Mrs. Ford. What 's the matter, good Mistress Page?

Mrs. Page. O well-a-day, Mistress Ford! having an honest man to your husband, to give him such cause of suspicion!

Mrs. Ford. What cause of suspicion?

Mrs. Page. What cause of suspicion! Out upon you! how am I mistook in you!

Mrs. Ford. Why, alas, what 's the matter?

Mrs. Page. Your husband 's coming hither, woman, with all the officers in Windsor, to search for a gentleman that he says is here now in the house, by your consent, to take an ill advantage of his absence: you are undone.

Mrs. Ford. 'Tis not so, I hope.

in hiding this "gross pumpion" there. From the stage-directions in the Quarto, however ("Falstaff stands behind the arras"), we may take it as merely a curtain upon the stage.

102. *overthrown*] ruined. Compare *Macbeth*, I. iii. 116: "But treasons capital confessed and proved, Have overthrown him."

118. *'Tis not so, I hope*] The Quarto reads here, "Speak louder. But I hope 'tis not true, Misteris Page." Theobald inserted the words, "Speak louder," in the text as an aside. Steevens, Wheatley, and Craig follow this alteration, marking "'Tis not so, I hope" aloud—the one portion for Falstaff, the other for the stage. We may take it for granted Mrs. Page will speak loud enough without any instructions from the other woman, as that is the whole point of the situation. Falstaff is close at hand, "behind the arras." See below, IV. ii. 16.

Mrs. Page. Pray heaven it be not so, that you have such a man here! but 'tis most certain your husband's coming, with half Windsor at his heels, to search for such a one. I come before to tell you. If you know yourself clear, why, I am glad of it; but if you have a friend here, convey, convey him out. Be not amazed; call all your senses to you; defend your reputation, or bid farewell to your good life for ever.

Mrs. Ford. What shall I do? There is a gentleman, my dear friend; and I fear not mine own shame so much as his peril: I had rather than a thousand pound he were out of the house.

Mrs. Page. For shame! never stand "you had rather" and "you had rather": your husband's here at hand; bethink you of some conveyance: in the house you cannot hide him. O, how have you deceived me! Look, here is a basket: if he be of any reasonable stature, he may creep in here; and throw foul linen upon him, as if it were going to bucking: or,—it is whiting-time, —send him by your two men to Datchet-mead.

Mrs. Ford. He's too big to go in there. What shall I do?

Fal. [*Coming forward.*] Let me see't, let me see't,

137. *basket*] *buck-basket* Q 1.

127. *good life*] respectable position in life—not "virtuous conduct" surely, as Wheatley says.

130, 131. *I had rather than a thousand pound*] Wheatley quotes the same expression from Heywood's *Gentle Craft* (1600). A thousand was very commonly used for "many."

140. *bucking . . . whiting-time*] See notes at the beginning of this scene.

O, let me see't! — I'll in, I'll in. — Follow your friend's counsel.—I'll in.

Mrs. Page. What, Sir John Falstaff! Are these your letters, knight?

Fal. I love thee.—Help me away.—Let me creep in here.—I'll never—

[*Gets into the basket; they cover him with foul linen.*

Mrs. Page. Help to cover your master, boy.—Call your men, Mistress Ford. — You dissembling knight!

Mrs. Ford. What, John! Robert! John! [*Exit Robin.*

Re-enter Servants.

Go take up these clothes here quickly.— Where's the cowl-staff? look, how you drumble!—Carry them to the laundress in Datchet-mead; quickly, come.

145, 146. *Follow your friend's counsel*] *i.e.* "I'll follow," or "let us follow," etc.

149. *I love thee*] Malone inserted the words, "and none but thee," from the Quarto. But in his extreme agitation these words are quite enough.

156. *cowl-staff*] A stout pole used by two men for carrying a large tub or basket, the pole being passed through the two handles. The word cowl is still in use of a tub of butter in Ireland. The cowl-staff (often misspelt "colt-staff") was a familiar household implement, and, like the smaller bed-staves in the chamber, served for a weapon. Like many other words in this play, it does not occur again in Shakespeare, but it is commonly mentioned. "To ride a coal-staff" (similar to "ride the stang") occurs in Lupton's *Siquila*, 1587. And in Pretty's *Narrative of Cavendishe's First Voyage* (Payne, 1880, p. 262), 1588, speaking of sea-lions, he says: "It is as much as foure men are able to do to kill one of them with great cowle-staves." A "one-man" cowl-staff is mentioned by Cotgrave: "Courge . . . a Stang, Pale-staff, or Colestaff, carried on the shoulder, and notched (for the hanging of a Pale, etc.) at both ends."

157. *drumble*] hesitate, loiter. A provincial word, still in use in some districts. A favourite with Nashe, as in *The Unfortunate Travellers* (Grosart, v. 27), 1594: "Without more drumbling or pausing, if you will vndertake it, and worke it through stitch . . . I warrant you are made." And again, "this iadish course, this iavels course, this drumbling course, *Have with you to Saffron Walden* (Gosart, iii. 79), 1596. And in *Terrors of the Night* (*ibid.* p. 254): "To make a shaft or a bolt of this drumbling subject of dreames . . . this is my definite verdit."

Enter FORD, PAGE, CAIUS, *and* SIR HUGH EVANS.

Ford. Pray you, come near: if I suspect without cause, why then make sport at me; then let me be your jest; I deserve it.—How now! whither bear you this?

Serv. To the laundress, forsooth.

Mrs. Ford. Why, what have you to do whither they bear it? You were best meddle with buck-washing.

Ford. Buck!—I would I could wash myself of the buck!—Buck, buck, buck! Ay, buck; I warrant you, buck; and of the season too, it shall appear. [*Exeunt Servants with the basket.*] Gentlemen, I have dreamed to-night; I'll tell you my dream. Here, here, here be my keys: ascend my chambers; search, seek, find out: I'll warrant we'll unkennel the fox. Let me

157. *laundress*] In the Quarto Mrs. Ford gives directions to her servants, before Sir John's arrival, to carry the basket to the "Launderers" instead of to the "whitsters," as at III. iii. 14.

161, 162. *How now! . . . this?*] The Quarto has here, "How now who goes heare? whither goes this? whither goes it? Set it doune." Halliwell inserted "who goes there?" in the text. See note at III. v. 103.

164. *what have you to do*] what business is it of yours. Compare *As You Like It*, III. v. 129: "what had he to do to chide at me?" And see *Taming of the Shrew*, I. ii. 226, III. ii. 218, etc.

169. *buck; and of the season*] punning on the horns of the buck and cuckoldry. "Of the season" has also a double sense, referring to Falstaff's prime condition and to the amorousness of the doe. For the last sense compare Holland's *Plinie*, viii. 45 (p. 224): "Their seasoning time commonly continueth thirtie days." The *Gentleman's Recreation* says, "The venison of a Roe is never out of Season." Malone quotes from Manwood, *Forest Laws*, 1598: "The season of the hynd or doe doth begin at Holyrood day"; and from a letter by Queen Catharine in 1526: "We wyll and command you that ye delyver . . . one buck of season." Compare "unseasonable doe" in *Lucrece*, 581.

174. *unkennel*] unearth. Not elsewhere in Shakespeare. Jonson has it (with a pun—"unsheath your sword") in *Magnetic Lady*, I. i.: "Your fox there, Unkennelled with a choleric, ghastly aspect." Mr. Craig refers me to Guillius, *Display of Heraldry*, ed. 1632.

stop this way first. [*Locking the door.*] So, now uncape.

Page. Good Master Ford, be contented: you wrong yourself too much.

Ford. True, Master Page. Up, gentlemen; you shall see sport anon: follow me, gentlemen. [*Exit.*

Evans. This is fery fantastical humours and jealousies.

Caius. By gar, 'tis no the fashion of France; it is not jealous in France.

Page. Nay, follow him, gentlemen; see the issue of his search. [*Exeunt Page, Caius, and Evans.*

Mrs. Page. Is there not a double excellency in this?

Mrs. Ford. I know not which pleases me better, that my husband is deceived, or Sir John.

Mrs. Page. What a taking was he in when your husband asked who was in the basket!

175. [Locking the door] Capell. 191. *husband asked who was in the basket*] *husband bad them set down the basket* Q 1; *who*] *what* Grant White (Ritson conj.)

176. *uncape*] uncloak, unhood, disclose this monster which I have brought you to see. Nashe speaks of "the standing cape of a Dutchman's cloak" (Grosart, v. 146); and compare the "Spanish buttoned cape," as Middleton calls it (*Blurt*, II. ii.); a cloak with a hood, which served to disguise or conceal a person's real appearance, as in Ben Jonson's *Alchemist*, v. i.: "'Tis but your putting on a Spanish cloak." Hence I think "uncape" is used here figuratively, meaning "unmask." No such sporting term has been traced, and we are very fully informed in such matters. Hanmer took it upon himself to read "uncouple." The nearest truly sporting term is perhaps "unhood." It is in Howell's *Vocabulary*, 1659: "To unhood or unseel or (un)muzzle a hawk. Discapellarlo . . . Le deschaperonner, cest à dire lui oster le chaperon; Quitarle el capirote." So that the meaning may be "let the hawks free." Hawks and dogs were used together sometimes.

177. *be contented*] restrain or contain yourself. So in *Lear*, III. iv. 195: "Prithee, nuncle, be contented; 'tis a naughty night to swim in [Tearing off his clothes]."

177–179. *you wrong yourself too much.* Ford. *True*] Page says you do yourself too great a disgrace, and Ford replies, it is true, I do so, I don't deserve that I should have to do it. See below, line 221.

190. *taking*] state, condition of mind. Usually, as here, a state of alarm or trouble. Compare *Lucrece*, 453. Compare also *Merry Devil of Edmonton*

Mrs. Ford. I am half afraid he will have need of washing; so throwing him into the water will do him a benefit.

Mrs. Page. Hang him, dishonest rascal! I would all of the same strain were in the same distress.

Mrs. Ford. I think my husband hath some special suspicion of Falstaff's being here; for I never saw him so gross in his jealousy till now.

Mrs. Page. I will lay a plot to try that; and we will yet have more tricks with Falstaff: his dissolute disease will scarce obey this medicine.

Mrs. Ford. Shall we send that foolish carrion, Mistress Quickly, to him, and excuse his throwing into the water; and give him another hope, to betray him to another punishment?

Mrs. Page. We will do it: let him be sent for tomorrow, eight o'clock, to have amends.

205. *foolish*] F 2, 3, 4; *foolishion* F 1, Q 3. 210. *morrow, eight*] F 1, Q 3; *morrow by eight* F 2, 3, 4.

(Haz. Dods. x. 226), where "being in this taking" means being drunk. And Nashe, *Pierce Pennilesse*, "he were best get a privilege betimes, *Ad imprimendum Solum*, forbidding all other to sell waste paper but himselfe, or else he will be in a wofull taking." The expression is common in provincial use (Ireland).

190–193. *taking . . . washing*] The coarse reference here to a physical or muscular lapse, due to overpowering excitement, is one of the commonest in early plays. It is generally found in connection with the word "beray," as in *Gammer Gurton's Needle* (Haz. Dods. iii. 197). Usually it is associated with fear, but in Brewer's prose *Merry Devil of Edmonton* (reprint of 1631 ed., p. 45) laughter is the cause. Reference may be made to Beaumont and Fletcher's plays especially. For the question said to be asked here, see above, line 161; and below, III. v. 103.

196. *strain*] tendency, disposition. See II. i. 88.

205. *carrion*] occurs several times as a term of contempt in Shakespeare. See *Henry V.* IV. ii. 39; *Romeo and Juliet*, III. v. 157. Nashe applies this term to a naughty woman in *Christes Teares* (Grosart, iv. 230), 1593: "a Physition . . . hath corners and spare chambers to hyde carion in, and can coniure up an unphisicall drabbe at all times."

Re-enter FORD, PAGE, CAIUS, *and* SIR HUGH EVANS.

Ford. I cannot find him: may be the knave bragged of that he could not compass.

Mrs. Page. [*Aside to Mrs. Ford.*] Heard you that?

Mrs. Ford. You use me well, Master Ford, do you?

Ford. Ay, I do so.

Mrs. Ford. Heaven make you better than your thoughts!

Ford. Amen!

Mrs. Page. You do yourself mighty wrong, Master Ford.

Ford. Ay, ay; I must bear it.

Evans. If there be any pody in the house, and

214, 215. *that?* Mrs. Ford.] *that?* Mrs. Ford. *I, I, peace* Q 1; *that?* Mrs. Ford. *Ay, ay, peace:*—*You* Theobald, Steevens, Craig; *that?* Mrs. Ford. *You* Ff, Q 3, Globe.

215. *You use me well*] Theobald, followed by many editors, inserted before those words, "Ay, ay, peace" (addressed to Mrs. Page by Mrs. Ford), which he "recovered" from the Quarto. But, as in other places, the speeches are only correspondent in situation. They are not variants of the same remarks, nor are the parallelisms exact enough to be allowed to check one another. In this case, for example, Mrs. Ford only says, "I, I, peace," in the Quarto. To combine the two texts in this fashion is an illegitimate patch-work, which once entered upon gives unlimited scope to any editor's fancy for improvements.

218, 219. *make you better than your thoughts*] make you act better, or make your actions better than your evil thoughts or imaginations, which, as Page says (line 230), are suggested by a devil. In the similar situation in IV. ii. 164, 165, Evans tells] Ford, "you must pray, and not follow the imaginations of your heart."

221. *wrong*] disgrace, discredit. Wheatley says this passage is a polite form of saying, "you are completely mistaken." I disagree with this. Mrs. Page says what her husband said a few lines above in nearly the same words. Moreover, there is no occasion to attribute a falsehood to Mrs. Page, who knows he is not "completely mistaken" in his facts. See below, IV. ii. 163, "this wrongs you," for the charge made a third time against Ford, in the same words; "you wrong yourself," "you do yourself wrong," and "*this* (your *lines* of conduct) wrongs you," all have the one meaning.

in the chambers, and in the coffers, and in the presses, heaven forgive my sins at the day of judgment!

Caius. By gar, nor I too: there is no bodies.

Page. Fie, fie, Master Ford! are you not ashamed? What spirit, what devil suggests this imagination? I would not ha' your distemper in this kind for the wealth of Windsor Castle.

Ford. 'Tis my fault, Master Page: I suffer for it.

Evans. You suffer for a pad conscience: your wife is as honest a 'omans as I will desires among five thousand, and five hundred too.

Caius. By gar, I see 'tis an honest woman.

Ford. Well, I promised you a dinner.—Come, come, walk in the park: I pray you, pardon me; I will hereafter make known to you why I have done this.—Come, wife; come, Mistress Page.—I pray you, pardon me; pray heartily pardon me.

Page. Let's go in, gentlemen; but, trust me, we'll mock him. I do invite you to-morrow morning to my house to breakfast: after, we'll a-birding

226, 227. *at . . . judgment*] F 1, Q 3; *I am an arrant Jew* Q 1; omitted F 2, 3, 4.

232. *wealth of Windsor Castle*] Some account of the wealth of "the most splendid and most magnificent royal Palace of any that be found in England —or, indeed, in any other Kingdom," will be found in Rye's *England as seen by Foreigners*, in the narrative of the visit of Frederick, Duke of Wirtemberg, Count Mumpellgart, to this country in 1592.

233. *'Tis my fault*] mishap or misfortune, as in I. i. 95. In the Quarto the corresponding passage has, "I pray bear with me, M. Page pardon me. I suffer," etc.

246. *a-birding*] The earliest reference in *New Eng. Dict.* from J. Sanford, 1569, is vague: "An other exercise of hunting, which is termed fouling or birding." The kind of fowling referred to here is a very distinct one, and the present passage may be considered with the words "hawk for the bush" in the following line, and

together; I have a fine hawk for the bush. Shall it be so?

Ford. Any thing.

Evans. If there is one, I shall make two in the company.

Caius. If there be one or two, I shall make-a the turd.

253–255.] Theobald and Steevens (1798) insert here from Q 1, "Evans. *In your teeth: for shame!* (Scene ix.).

the "birding piece" mentioned in IV. ii. 59. We have "birding" again later, in III. v. 46, and IV. ii. 8. This sport is sometimes called hawking, but it must not be mixed up with the royal sport of falconry, which the orthodox books define as hawking at river or in the field—always in the open. Ben Jonson, in King James' reign (*ante* 1616), in *The Forest—To Sir Robert Wroth*, mentions the present pastime after small game: "Or hawking at the river or the bush, Or shooting at the greedy thrush." It was an amusement in the country for friends and guests. The hawk employed was the sparrow-hawk, as we might have guessed from Mrs. Ford's "eyas-musket" (line 22). W. Lawson, in *A New Orchard and Garden* (1615), speaks of a "Sparhawke in Winter to make the Blackbird stoope into a bush or hedge," there to be "potted" by the arquebusier. Harting (*Ornithology of Shakespeare*, p. 72) says, "probably the goshawk," but Chaucer's *Sir Thopas* tells us expressly that hawk was for the river. Further, the same authority goes astray in endeavouring to identify Page's diversion with legitimate hawking, where of course the newly introduced "birding-piece" (see note, IV. ii. 59) would be an unheard-of monstrosity. As well go fox-hunting with a gun. Probably this kind of hawking was of French origin. Hamlet tells us, "French falconers fly at everything," II. ii. 450; for a good illustration of which the reader may refer to *Court and Times of James I.* (ii. 446), in a letter of Chamberlain's, 1623–24. There, however, it is the real "chasse," according to French views, and was immensely delighted in by James. The best illustration of the sport in the text is, however, French, and will be found in an old treatise on domestic affairs entitled, *Le Menagier de Paris* (vol. ii. p. 311), quoted by Wright (*History of Domestic Manners*, p. 310), with an illustration of the pastime, for ladies using a crossbow. The text says (Wright): "when hawking of quails and partridges is over, and even in winter, you may hawk at magpies, at jackdaws, at teal which are in river, or others . . . at blackbirds, thrushes, jays, and woodcocks; and for this purpose you may carry a bow and a bolt, in order that, when the blackbird takes shelter in a bush, and dare not quit it for the hawk which hovers over and watches it, the lady or damsel who knows how to shoot may kill it with the bolt." This pastime gives us the time of year of the play, late winter or early spring. See Introduction.

250. *make two*] Evans' attempt to pick up the English idiom "make one" (see II. iii. 48, note) is capital.

252.] Caius' speech here is inserted in the Quarto before line 85 (III. ii.). It is followed there by a coarse remark from "Sir Hugh," which is found in John Heywood, *The Four PP.*, 1569; and in

Ford. Pray you, go, Master Page.

Evans. I pray you now, remembrance to-morrow on the lousy knave, mine host.

Caius. Dat is good; by gar, with all my heart!

Evans. A lousy knave, to have his gibes and his mockeries! [*Exeunt.*

SCENE IV.—*A Room in Page's House.*

Enter FENTON *and* ANNE PAGE.

Fent. I see I cannot get thy father's love;
Therefore no more turn me to him, sweet Nan.

Anne. Alas, how then?

Fent. Why, thou must be thyself.
He doth object I am too great of birth;
And that, my state being gall'd with my expense,
I seek to heal it only by his wealth:
Besides these, other bars he lays before me,—
My riots past, my wild societies;
And tells me 'tis a thing impossible
I should love thee but as a property.

Anne. May be he tells you true.

Fent. No, heaven so speed me in my time to come!
Albeit I will confess thy father's wealth
Was the first motive that I woo'd thee, Anne:

Ben Jonson's *Bartholomew Fair*, and elsewhere.

255–259.] Evans and Caius have formed their plot against the Host. See above, III. i. 120–126. And see later, IV. v. 65–95, and Introduction, pp. lxxiii–lxxviii. This conversation between Evans and Caius is not in the Quarto. So that their scheme is somewhat more clearly brought out in the Folio.

Scene IV.

8. *My riots past, my wild societies*] See III. ii. 74.

Yet, wooing thee, I found thee of more value
Than stamps in gold or sums in sealed bags;
And 'tis the very riches of thyself
That now I aim at.

Anne. Gentle Master Fenton,
Yet seek my father's love; still seek it, sir:
If opportunity and humblest suit
Cannot attain it, why, then,—hark you hither!

[*They converse apart.*

Enter SHALLOW, SLENDER, *and* MISTRESS QUICKLY.

Shal. Break their talk, Mistress Quickly: my kinsman shall speak for himself.

Slen. I 'll make a shaft or a bolt on 't: 'slid, 'tis but venturing.

Shal. Be not dismayed.

Slen. No, she shall not dismay me: I care not for that, but that I am afeard.

Quick. Hark ye; Master Slender would speak a word with you.

Anne. I come to him. [*Aside.*] This is my father's choice.

16. *stamps in gold*] coins, money. Compare *Macbeth*, IV. iii. 153, and V. iv. 24. Not a common term. Wright (*Provincial Dictionary*) has "*Stamp*, a halfpenny." See Beaumont and Fletcher, *The Widow* (Dyce, iv. 326): "I will consume myself to the last stamp Before thou getst me," In Middleton's *Woman beware Woman*, V. i., "Your stamp shall go current" has a punning reference to money.

22. *Break their talk*] break it off, interrupt them.

24. *make a shaft or a bolt on 't*] make a good or a bad job of it. The shaft for the true bow required skill and care, whereas the bolt, usually for the cross-bow, would serve, no matter if it was clumsily done. A very similar expression is known in Ireland, "I 'll either make a spoon or spoil a horn," *i.e.* I will risk it, though by no means confident of success. An example of the proverb in the text from Nashe will be found in a note to "drumble," III. iii. 157. It occurs also in *Musarum Deliciæ* (reprint, p. 86), 1656. And in Middleton, *A Trick to catch the Old One*, II. i. (Bullen, p. 282), 1607: "I know there 's enough in you, son, if you once come to put it forth. *Fres.* I 'll quickly make a bolt or shaft on 't."

O, what a world of vile ill-favour'd faults
Looks handsome in three hundred pounds a-year!

Quick. And how does good Master Fenton? Pray you, a word with you.

Shal. She's coming; to her, coz. O boy, thou hadst a father!

Slen. I had a father, Mistress Anne; my uncle can tell you good jests of him. Pray you, uncle, tell Mistress Anne the jest, how my father stole two geese out of a pen, good uncle.

Shal. Mistress Anne, my cousin loves you.

Slen. Ay, that I do; as well as I love any woman in Gloucestershire.

Shal. He will maintain you like a gentlewoman.

Slen. Ay, that I will, come cut and long-tail, under the degree of a squire.

Shal. He will make you a hundred and fifty pounds jointure.

41. *pen*] *henloft* Q 1, Halliwell.

38, 39. *uncle*] cousin. The words are used interchangeably here. Nephew was used in a similarly indefinite way for "cousin" or "grandchild." See *Othello*, I. i. 112. In the first scene Slender calls Shallow "cousin," as he really is according to *Dramatis Personæ*.

40, 41. *stole two geese out of a pen*] Nashe tells a tale of how "the poore Miller of Cambridge" had all his "pulterie" stolen out of a "hen-loft," *Pierce Pennilesse*, 1592. The Quarto has "hen-loft."

47. *come cut and long-tail*] no matter who comes. A common proverbial expression, taken from dogs, or perhaps from horses as well, to express the whole race. Nares quotes from Fulwell, *Art of Flattery*, 1576: "their verie dogs Rug, Rig and Risbie, yea, cut and longtaile." Gosson has it in his *School of Abuse* (Arber, p. 45), 1579: "tagge and ragge, cutte and longtaile"; and it occurs in *Laneham's Letter*, 1575, the earliest reference cited. Nashe has it varied, in *Christes Teares* (Gros. iv. 8), 1594: "short cut and long tail." It occurs as late as Vanburgh, *Æsop*, iv. 2, 1697: "six coach horses (cut and longtail)."

47, 48. *under the degree of*] in the condition of. "Under" is commonly used thus, as in the expressions "under privilege," "under the countenance," "under pardon," etc.

Anne. Good Master Shallow, let him woo for himself.

Shal. Marry, I thank you for it; I thank you for that good comfort. She calls you, coz; I 'll leave you.

Anne. Now, Master Slender,—

Slen. Now, good Mistress Anne,—

Anne. What is your will?

Slen. My will! od 's heartlings, that 's a pretty jest indeed! I ne'er made my will yet, I thank heaven; I am not such a sickly creature, I give heaven praise.

Anne. I mean, Master Slender, what would you with me?

Slen. Truly, for mine own part, I would little or nothing with you. Your father and my uncle hath made motions: if it be my luck, so; if not, happy man be his dole! They can tell you how things go better than I can: you may ask your father; here he comes.

Enter PAGE *and* MISTRESS PAGE.

Page. Now, Master Slender: love him, daughter Anne.—
Why, how now! what does Master Fenton here?
You wrong me, sir, thus still to haunt my house:
I told you, sir, my daughter is disposed of.

72. *Fenton*] *Fenter* F 1.

59. *od's heartlings*] an oathling. See "bodykins," II. iii. 46.

68. *happy man be his dole*] may his lot be a happy one (whoever it is has the "luck"). A common proverbial expression, occurring three times (besides here) in Shakespeare (*Taming of the Shrew*, I. i. 144; *Winter's Tale*, I. ii. 163; *1 Henry IV.* II. ii. 81). The sense varies a little. The expression is in Heywood's *Proverbs* (edition Sharman, p. 13), 1546, and is hardly obsolete. It is also in Edwards' *Damon and Pithias* (*circa* 1560).

Fent. Nay, Master Page, be not impatient.
Mrs. Page. Good Master Fenton, come not to my child.
Page. She is no match for you.
Fent. Sir, will you hear me?
Page. No, good Master Fenton.
Come, Master Shallow; come, son Slender, in.
Knowing my mind, you wrong me, Master Fenton.
[*Exeunt Page, Shal., and Slen.*
Quick. Speak to Mistress Page.
Fent. Good Mistress Page, for that I love your daughter
In such a righteous fashion as I do,
Perforce against all checks, rebukes and manners,
I must advance the colours of my love,
And not retire: let me have your good will.
Anne. Good mother, do not marry me to yond fool.
Mrs. Page. I mean it not; I seek you a better husband.
Quick. That 's my master, master doctor.
Anne. Alas, I had rather be set quick i' the earth,
And bowl'd to death with turnips!
Mrs. Page. Come, trouble not yourself. Good Master Fenton,
I will not be your friend nor enemy:

85. *advance the colours*] raise or wave the standard. Compare *Love's Labour's Lost*, IV. iii. 367; and *King John*, II. 207. Metaphorically the phrase occurs again in *Romeo and Juliet*, V. iii. 96.

90, 91. *set quick . . . turnips*] Ben Jonson probably recollected this phrase in *Bartholomew Fair*, III. i. (1741), when he makes Waspe say, "Would I had been set in the ground, all but the head on me, and had my brains bowled at, or threshed out, when first I underwent this plague of a charge!" This parallelism was noted by Collins in Steevens' *Shakespeare*, who introduced his note with the remark, "This is a common proverb in the southern counties." In Tale liii. of *Tales and Quicke Answeres*, which is told in verse by Humphrey Gifford (1580), the worst sort of frantick men, who kept "hawkes, hounds, and other trifles," were to be healed by being set in the gutter up to the throte. This tale is referred to by Harington, *Metamorphosis of Ajax*, 1596, as one of the "Hundred Merry Tales." A similar expression occurs in Jonson's *Tale of a Tub*.

My daughter will I question how she loves you,
And as I find her, so am I affected.
Till then farewell, sir: she must needs go in;
Her father will be angry.

Fent. Farewell, gentle mistress: farewell, Nan.

[*Exeunt Mrs. Page and Anne.*

Quick. This is my doing now: "Nay," said I, "will you cast away your child on a fool, and a physician? Look on Master Fenton": this is my doing.

Fent. I thank thee; and I pray thee, once to-night
Give my sweet Nan this ring: there's for thy pains.

Quick. Now heaven send thee good fortune! [*Exit Fenton.*] A kind heart he hath: a woman would run through fire and water for such a kind heart. But yet I would my master had Mistress Anne; or I would Master Slender had her; or, in sooth, I would Master Fenton had her: I will do what I can for them all three; for so I have

100, 101. *a fool, and a physician*] Like "phlegmatic" (I. iv. 79), and other terms she uses, Mrs. Quickly has picked up this expression from her master. Holland's *Plinie* (1601) seems to refer this saying to Hippocrates in Book xxviii. chap. 5. The marginal note reads, "For every man is to be his owne Physician: whereupon might rise this proverbe, 'A foole, or a physician.'" It was ascribed to Tiberius by Montaigne, Florio's *Montaigne's Essays*, III. xiii. (Tudor trans. p. 345), 1603. In *Harl. Misc.* viii. 135, there is a tract called "The Quacks Academy . . . A new Art to cross the old Proverb, and make a Man a Fool and a Physician both at a Time" (title), 1678. It was a common saying, and after Linacre's foundation in 1518, was often expressed, "a college of physicians is a college of fools."

103. *once*] one time, some time. Compare *Julius Cæsar*, IV. iii. 190: "With meditating that she must die once, I have the patience to endure it now." Or it may mean, "one thing for certain," as in "that's once" in Nashe, *Have with you, etc.* (Grosart, iii. 189). Or "soon," "quickly," "at once," as in Wilkins, *Misery of Enforced Marriage* (Haz. Dods. ix. 546), 1607: "it is scurvy walking for us so near to the two counters; would he would come once!"

107. *through fire and water*] See also *Midsummer Night's Dream*, II. ii. 103. *New Eng. Dict.* has a reference to a "Psalter," *circa* 835.

promised, and I 'll be as good as my word; but speciously for Master Fenton. Well, I must of another errand to Sir John Falstaff from my two mistresses: what a beast am I to slack it! [*Exit.*

SCENE V.—*A Room in the Garter Inn.*

Enter FALSTAFF *and* BARDOLPH.

Fal. Bardolph, I say,—

Bard. Here, sir.

Fal. Go fetch me a quart of sack; put a toast in 't. [*Exit Bard.*] Have I lived to be carried in a basket, like a barrow of butcher's offal, and to be thrown in the Thames? Well, if I be served

113. *speciously*] *specially* Q 1.

Scene v.

5, 6. *basket . . . Thames*] Ff, Q 2 *et seq.; basket and thrown into the Thames like a barrow of butcher's offal* Q 1, Daniel, Craig, Wheatley (or nearly).

112. *as good as my word*] occurs in Stanyhirst's *Description of Ireland* (Oliphant, *New English*), 1577. It is frequent in Shakespeare.

113. *speciously*] specially. Mrs. Quickly has it again in IV. v. 116. "Specially" occurs in *Taming of the Shrew*. The word "specious" (pleasing to look at) is used by Ben Jonson (*Underwoods*). Halliwell gives "speciously" as meaning "especially" in Northern dialect.

115. *to slack it*] to put it off, to be so remiss. Compare *Othello*, IV. iii. 88: "they slack their duties."

Scene v.

3. *sack; put a toast in 't*] to warm it. See note at "morning draught" (II. ii. 154); and at "burnt sack" (II. i. 219). Compare *Calisto and Melibœa*, 1520: "with a toast in wine by the fire I could sit with two dozen sops the colic to quell." And Greene, *Friar Bacon* (p. 178, Routledge): "a brown toast that will clap a white waistcoat on a cup of good drink." Toasts were put into either wine or beer.

5. *barrow*] barrowful. Mr. Daniel in his Introduction to his valuable reprint of the Quarto considers the reading there superior to that in the text. He is followed by Wheatley and Craig. The Quarto words are: "Haue I liued to be carried in a basket and throwne into the Thames like a barow (taking the word literally) of Butcher's offoll?" Mr. Daniel says: "One naturally asks, Was a *barrow* of butcher's offal carried in a basket?" To which I would reply, Was a barrow (also literally)

such another trick, I 'll have my brains ta'en out, and buttered, and give them to a dog for a new-year's gift. The rogues slighted me into the river with as little remorse as they would have drowned a blind bitch's puppies, fifteen i' the litter: and you may know by my size that I have a kind of alacrity in sinking; if the bottom were as deep as hell, I should down. I had been drowned, but that the shore was shelvy and shallow,—a death that I abhor; for the water swells a man; and what a thing should I have been when I had been swelled! I should have been a mountain of mummy.

11. *blind bitch's*] *bitch's blind* Theobald, Steevens, Wheatley.

of butcher's offal thrown into the Thames? In either case there is a difficulty, unless "barrow" means "barrowful," which it surely and easily does. "Barrow" means so much as would fill a barrow.

7, 8. *brains . . . buttered*] To have buttered brains was a synonym for foolishness, probably from the softness implied. I have not seen this noticed, but the expression existed. Compare Beaumont and Fletcher, *The Pilgrim*, IV. ii. (1621): "The thing is mad, Abominably mad, her brains are buttered." And Dryden, *Wild Gallant*, IV. ii. (1669): "He has not brains enough, if they were buttered, to feed a blackbird."

8, 9. *new-year's gift*] This custom reached a climax in Queen Elizabeth's reign. She received them from all her court, in the form of costly jewels, fans, and personal ornaments. The lists of these in Nichols' *Progresses* are full of interest. She gave presents too, usually handing on the one she had received from some one else.

9. *slighted*] The Quarto reads "slided," and I feel sure that word points to the proper word. A very fat person would "slide" out of a basket into the water when it was overset. I take "slighted" to be a variant of "slided," *i.e.* "slid." I see this verb, "to slight," in several dictionaries (to cast, throw, etc.), on the authority of the present passage. The very word "slight" is objectionable. Schmidt explains it, "treat as insignificant, put off with contempt" (as in *Winter's Tale*, IV. iv. 200), which is hardly forcible enough.

11. *blind bitch's puppies*] bitch's blind puppies. There are abundant examples of this loose construction collected in Abbott. This one does not seem to be mentioned there or by Schmidt. Compare "bring thy father to his drooping chair," *1 Henry IV.* IV. v. 5.

15. *shelvy*] shallow, from "shelf," the usual word at this time for a shoal place in water. It occurs in *Lucrece*, 335.

19. *mountain of mummy*] That unhappy text, the Quarto, reads "mountain of money." Mummy (*i.e.* dead bodies embalmed) was a very dry substance. But there was another sort of

Re-enter BARDOLPH *with sack.*

Bard. Here's Mistress Quickly, sir, to speak with you.

Fal. Come, let me pour in some sack to the Thames water; for my belly's as cold as if I had swallowed snowballs for pills to cool the reins. Call her in.

Bard. Come in, woman!

Enter MISTRESS QUICKLY.

Quick. By your leave; I cry you mercy: give your worship good morrow.

Fal. Take away these chalices. Go brew me a pottle of sack finely.

Bard. With eggs, sir?

mummy known to physicians, of which Pliny says: "Of Pissiphaltum or Mumnie . . . that is best which is of itselfe [pure], and come to maturitie and perfection; the same in boiling swimmeth aloft," Holland's *Plinie*, xxiv. 7 (p. 184). Blount (*Glossographia*) says this kind of mummy was "by the Simplicists called *cera montana* . . . & *mummia nativa*." It was used as medicine and as a ceruse. The two substances were systematically confounded in the dramatists. We may regard the term here as conveying the idea of an unctuous corpse.

19.] After the word "mummy," the words "Now, is the sack brewed?" occurs in the Quarto, which Theobald added to the text. This shows carelessness, because in the Quarto Falstaff has already told Bardolph to "brew me a pottle of sack finely," and therefore these subsequent words are appropriate. He only gives one order for drink in the Quarto. In the text before us the order for brewing the sack (heating it with spices?) comes later.

24. *to cool the reins*] omitted in Quarto. The rest of the speech is identical, except that "Thames" reads "cold" in Quarto. Holland (Pliny trans. xxxiv. 18) says a thin plate of lead will "coole the heate of fleshly lust . . . bound unto the loines and region of the reines" (1601).

28. *good morrow*] See note below at line 46.

29. *chalices . . . pottle*] A pottle was two quarts. A chalice is usually a small goblet. Herrick, speaking of "canarie-sack," says: "Had Cassius . . . but tasted one small chalice of thy franticke liquor" (*Hesperides' Welcome to Sack*, 1648). The passage here shows how impossible it is to explain the term "sack" as dry wine, or any particular wine, without the context. As long as wine was the main ingredient, the word was admissible.

Fal. Simple of itself; I'll no pullet-sperm in my brewage. [*Exit Bardolph.*] How now!

Quick. Marry, sir, I come to your worship from Mistress Ford.

Fal. Mistress Ford! I have had ford enough; I was thrown into the ford; I have my belly full of ford.

Quick. Alas the day! good heart, that was not her fault: she does so take on with her men; they mistook their erection.

Fal. So did I mine, to build upon a foolish woman's promise.

Quick. Well, she laments, sir, for it, that it would yearn your heart to see it. Her husband goes this morning a-birding; she desires you once more to come to her between eight and nine: I must carry her word quickly: she'll make you amends, I warrant you.

32. *pullet-sperm*] *Pullet-Spersme* F 1. 46. *desires you once*] *would desire you of all loves* Q 1. 47. *eight and nine*] *to-morrow Sir, betweene ten and eleven* Q 1.

33. *brewage*] "a concocted beverage," *New Eng. Dict.* The *New Eng. Dict.* quotes this passage (with earlier references), giving correctly the Folio reading "Spersme," which the Cambridge Shakespeare has not yet noticed in the collation. The word is not met with again in Shakespeare. It is found is Holland's *Plinie* (xxiii. 1).

40. *take on*] rage so furiously. See below, IV. ii. 22. Compare *Midsummer Night's Dream*, III. ii. 258, and *3 Henry VI.* II. v. 104. To take on is a common provincialism or vulgarism.

41. *erection*] Mrs. Quickly's mistake for direction. See below, line 87.

45, 46. *goes . . . a-birding*] John Rider (1589) has "To go a birding, Aucupor"; and "A birding, or fowling, Aucupium." See III. iii. 246. The ladies did not take part in the sport.

46. *this morning*] Wheatley says here: "Alter to *in the morning* or to *to-morrow morning*, in order to make the time intelligible." Daniel would alter "good morrow" above (line 28) to "good even" for the same reason. The latter may be merely a vagueness of speech, not unknown at the present day; but the words here (which are not in the Quarto) seem certainly to be a mistake.

Fal. Well, I will visit her: tell her so; and bid her think what a man is: let her consider his frailty, and then judge of my merit.

Quick. I will tell her.

Fal. Do so. Between nine and ten, sayest thou?

Quick. Eight and nine, sir.

Fal. Well, be gone: I will not miss her.

Quick. Peace be with you, sir. [*Exit.*

Fal. I marvel I hear not of Master Brook; he sent me word to stay within: I like his money well. —O, here he comes.

Enter FORD.

Ford. Bless you, sir!

Fal. Now, Master Brook,—you come to know what hath passed between me and Ford's wife?

Ford. That, indeed, Sir John, is my business.

Fal. Master Brook, I will not lie to you: I was at her house the hour she appointed me.

Ford. And sped you, sir?

Fal. Very ill-favouredly, Master Brook.

Ford. How so, sir? Did she change her determination?

Fal. No, Master Brook; but the peaking cornuto

60. *O, here he comes*] *By the masse here he is* Q 1. 67. *And sped you*] *And how sped you* Q 1, Malone, Steevens, Wheatley.

71. *peaking*] prying, peering, or searching about. Not "mean," "pitiful," or "sneaking," as the editors explain it. The word undoubtedly had the sense to seek, hunt about, as the following quotations show. In the prose *Merry Devil of Edmonton*, by Thomas Brewer, 1608 (p. 22, reprint of ed. 1631), "privily peaking about for their prey"; and at p. 44, "went peaking and prying [misprinted preying] at every corner of the street to find him." And in Heywood's *Iron Age* (Pearson, p. 312), "peaking into the tents of the Greeks."

71. *cornuto*] An Italian word signi-

her husband, Master Brook, dwelling in a continual larum of jealousy, comes me in the instant of our encounter, after we had embraced, kissed, protested, and, as it were, spoke the prologue of our comedy; and at his heels a rabble of his companions, thither provoked and instigated by his distemper, and, forsooth, to search his house for his wife's love.

Ford. What, while you were there?

Fal. While I was there.

Ford. And did he search for you, and could not find you?

Fal. You shall hear. As good luck would have it, comes in one Mistress Page; gives intelligence of Ford's approach; and, in her invention and Ford's wife's distraction, they conveyed me into a buck-basket.

Ford. A buck-basket!

Fal. By the Lord, a buck-basket!—rammed me in with foul shirts and smocks, socks, foul stockings, greasy napkins; that, Master Brook, there was the rankest compound of villanous smell that ever offended nostril.

Ford. And how long lay you there?

84. *good luck*] *God* Q 1. 86. *in*] *by* Q 1, Theobald, Steevens, Wheatley. 87. *distraction*] *direction* Hanmer, Dyce, Wheatley. 90. *By the Lord*] Q 1, Malone; *yes* F 1.

fying "cuckold" or the horned one. *New Eng. Dict.* has a reference to the form "comodo" in Lydgate's *Bochas*. Nashe calls one who "doth not use to wear a night-cap, for his hornes will not let him," "Signior Cornuto Diabolo," *Pierce Pennilesse* (Grosart, ii. 16, 17), 1592.

73. *larum*] A common early form of alarm (by aphœresis).

74. *encounter*] amatory meeting or interview. Frequently so used by Shakespeare, as in *Much Ado*, III. iii. 161, and IV. i. 94, etc.

89. *buck-basket*] See note, III. iii. 2.

Fal. Nay, you shall hear, Master Brook, what I have suffered to bring this woman to evil for your good. Being thus crammed in the basket, a couple of Ford's knaves, his hinds, were called forth by their mistress to carry me in the name of foul clothes to Dachet-lane: they took me on their shoulders; met the jealous knave their master in the door, who asked them once or twice what they had in their basket: I quaked for fear, lest the lunatic knave would have searched it; but fate, ordaining he should be a cuckold, held his hand. Well: on went he for a search, and away went I for foul clothes. But mark the sequel, Master Brook: I suffered the pangs of three several deaths; first, an intolerable fright, to be detected with a jealous rotten bell-wether; next, to be compassed, like a good bilbo, in the circumference of a peck, hilt to point, heel to

110. *several*] *egregious* Q 1, Pope.

103. *asked them once or twice*] See note at III. iii. 161. At III. iii. 191, Mrs. Ford says the same thing; but in the Folio text the question is not asked. This is an oversight which the Quarto has right. However, we can be satisfied with the reiterated statement that he did ask, whether it is in the text or not.

111. *with*] by, as very often in Shakespeare. See below, v. v. 100, and *Sonnet* lxxiii.: "consumed with that which it was nourished by."

111. *bell-wether*] leader of the rabble; "at his heels a rabble" (line 76). A bell-wether is a castrated ram with a bell round his neck to guide the flock. So in Ben Jonson, *Tale of a Tub*, I. ii.: "a great guide to all the parishes! The very bell-wether of the hundred." Gabriel Harvey calls Nashe "the bell-wether of the scribbling flock" (Grosart, ii. 173), 1592.

112. *to be compassed*] From the transitive verb "to compass," to curve or incurve. For "bilbo," see I. i. 165.

112, 113. *in the circumference of a peck*] The Quarto reads "pack." In the space enclosed, or bounds of a peck. "Peck," that which contains a peck, a barrel or sack. "Pack," as being of greater bulk ("pack of wool" in *Winter's Tale*), seems a happier term. However, peck was used vaguely. "Ten bushels to the peck" (plenty) occurs in *Marriage of Wit and Science*, 1570. Moreover, Falstaff was "in a peck of troubles." In Ben Jonson's *New Inn*, "peck" means a vessel or dish.

head; and then, to be stopped in, like a strong distillation, with stinking clothes that fretted in their own grease: think of that,—a man of my kidney,—think of that,—that am as subject to heat as butter; a man of continual dissolution and thaw: it was a miracle to 'scape suffocation. And in the height of this bath, when I was more than half stewed in grease, like a Dutch dish, to be thrown into the Thames, and cooled, glowing hot, in that surge, like a horse-shoe; think of that,—hissing hot,—think of that, Master Brook.

Ford. In good sadness, sir, I am sorry that for my

114. *stopped*] stuffed, filled. Compare *2 Henry IV.* I. i. 78: "stopping my greedy ear with their bold deeds." And Ben Jonson, *Staple of News*, II. i. (298*a*): "preserve Each hair falls from him to stop balls withal."

115. *distillation*] the result of distillation. Nashe uses the word similarly in *Terrors of the Night* (Grosart, iii. 228): "the excellent restorative distillations of wit and of Alcumie."

115, 116. *in their own grease*] See II. i. 66.

116, 117. *a man of my kidney*] of my constitution. An earlier example of the phrase is given in *New Eng. Dict.*, from Latimer's *Sermons and Remains*, *circa* 1555 (Parker Society, 312): "To pronounce all to be thieves except myself, of course, and those men . . . that are of my own kidney." It occurs in Tom Brown's *Works*, *Letters from the Dead*, 1700: "others of the same kidney"; and in Smollett's *Humphrey Clinker* (Letter, April 28), 1771.

120–124. *in the height . . . Master Brook*] In the Quarto this passage runs thus: "and in the heat of all this, To be throwne into Thames like horshoo hot: Maister Brooke, thinke of that hissing heat, Maister Brooke."

120. *height*] highest degree.

121. *Dutch dish*] Whatever article of cookery is referred to, it was sure to be overloaded with butter. A Dutch bun was a favourite delicacy at the Rhenish wine-house in the stillyard (*Westward Ho*, II. i.); it is mentioned by Cotgrave. The Dutch dish was probably a greasy hotch-pot. Nashe refers to it: "Neither are these parts severally distinguished in this order of handling, but like a Dutch stew-pot, iumbled together, and linsey-wolsey woven one within another," *Have with you to Saffron Walden* (Grosart, iii. 174), 1596.

123. *surge*] Capell conjectured, forge" (!) The meaning is obvious, and the Quarto is a guide (see note 120–124 above). He compares his perspiration to a surge, not very forced among the surrounding metaphors. He is steaming, boiling, hissing hot, and the parallel is then continued to the pail of water in the blacksmith's forge. Schmidt says this "passage is justly suspected." If a little imagination is not allowed now and then, how much of Shakespeare may not as easily be "suspected" as this?

sake you have suffered all this. My suit, then, is desperate; you 'll undertake her no more?

Fal. Master Brook, I will be thrown into Etna, as I have been into Thames, ere I will leave her thus. Her husband is this morning gone a-birding: I have received from her another embassy of meeting; 'twixt eight and nine is the hour, Master Brook.

Ford. 'Tis past eight already, sir.

Fal. Is it? I will then address me to my appointment. Come to me at your convenient leisure, and you shall know how I speed; and the conclusion shall be crowned with your enjoying her. Adieu. You shall have her, Master Brook; Master Brook, you shall cuckold Ford. [*Exit.*

Ford. Hum! ha! is this a vision? is this a dream? do I sleep? Master Ford, awake! awake, Master Ford! there 's a hole made in your best coat,

134. *past eight*] *almost ten* Q 1.

130. *this morning*] Here again (see above, line 46) the time difficulty presents itself. Wheatley would read "to-morrow morning." The Quarto (an actor's text) felt this, and reads "Between ten and eleven is the houre," and omits the words about "gone a-birding." Ford says then, "'tis almost ten alreadie."

132. *embassy*] The Quarto reads "appointment" here, and repeats the word in Falstaff's next speech, which is nearly identical with that here. The deterioration in the Quarto text is noteworthy. "Embassy" was a favourite word with Shakespeare, and is used as here (message) in *Sonnet* xlv., "tender embassy of love," and elsewhere. The corruption is of importance, bearing, as it does, upon the authority of the Folio text.

136. *convenient leisure*] The Quarto reads, "soon at night." The text there has a different scheme with regard to these interviews. The subject has been fully discussed by Mr. Daniel. See Introduction.

137, 138. *the conclusion shall be crowned*] "*finis coronat opus*," one of the most popular adages of the time.

140. *Brook . . . Ford*] If there be any personality intended in this "mechanical salt-butter rogue," his name will be found in some equivalent (probably Dutch) for "ford" and "brook." Several passages seem to be pointed at some individual in the character. See note at II. i. 220.

143. *hole made in your best coat*] Shakespeare has this saying again in *Henry V.* III. vi. 88; and I find it

Master Ford. This 'tis to be married! this 'tis to have linen and buck-baskets! Well, I will proclaim myself what I am: I will now take the lecher; he is at my house; he cannot 'scape me; 'tis impossible he should; he cannot creep into a half-penny purse, nor into a pepper-box: but, lest the devil that guides him should aid him, I will search impossible places. Though what I am I cannot avoid, yet to be what I would not shall not make me tame: if I have horns to make one mad, let the proverb go with me,—I 'll be horn-mad. [*Exit.*

ACT IV

SCENE I.—*A Street.*

Enter MISTRESS PAGE, MISTRESS QUICKLY, *and* WILLIAM.

Mrs. Page. Is he at Master Ford's already, think'st thou?

Quick. Sure he is by this, or will be presently: but,

also in *Grim, the Collier of Croydon*, 1599 (Haz. Dods. viii. 462). Compare Greene, *Quip for an Upstart*, 1592 (Harl. Misc. ii. 233): "if he find a hole in any man's coat that is of welth, then he hath his peremptory scitation." It is generally used as here, of a flaw in one's reputation or honour.

148, 149. *creep into . . . pepper-box*] Compare *Othello*, II. iii. 153, and see my note there. In Ben Jonson's *Bartholomew Fair*, II. i. (163*a*), 1614, these "half-penny purses" appear to be identical with gilt pouches bought in the fair: "cutting half-penny purses or stealing little penny dogs out of the Fair"; and in I. i.: "more than buying of gingerbread in the cloister here, for that we allow him, or gilt pouches in the fair." Purses were worn at the girdle, and made of soft stuff (leather, silk network, etc.), tied at the mouth with two strings. These small ones were probably expressly for carrying the little silver halfpence of the time. Craig refers to Lyly's *Mother Bombie*, III. iv. (1594): "that [an half-penny purse] is big enough to put thy honesty in."

155. *horn-mad*] See I. iv. 51, and note.

truly, he is very courageous mad about his throwing into the water. Mistress Ford desires you to come suddenly.

Mrs. Page. I 'll be with her by and by; I 'll but bring my young man here to school. Look, where his master comes; 'tis a playing-day, I see.

Enter SIR HUGH EVANS.

How now, Sir Hugh! no school to-day?

Evans. No; Master Slender is let the boys leave to play.

Quick. Blessing of his heart!

Mrs. Page. Sir Hugh, my husband says my son profits nothing in the world at his book. I pray you, ask him some questions in his accidence.

4. *courageous*] Mrs. Quickly intended "outrageous" probably.

11. *Master Slender is let*] Evans means that Slender has asked for a holiday for the boys. Presumably he is the patron of the school. Johnson says: "This is a very trifling scene, of no use to the plot, and I should think of no great delight to the audience; but Shakespeare best knew what would please." Marston has a schoolroom scene in *What you will* (1607). It is in Act II. scene ii. in Bullen's edition. There is also a short one in the first part of *Returne from Parnassus*, 1599 (ed. Macray, pp. 49, 50), between a schoolmaster and a boy. The jokes on the Latin words in this scene, some of them at least (*horum, harum, horum*), as Steevens points out, are repeated by Taylor, the Water Poet. For similar school-puns, see *The Disobedient Child* (Haz. Dods. ii. 284, 285), *circa* 1560. This scene has no counterpart in the Quarto, one of the many blemishes of that text. It is inserted to give breathing-space to Falstaff, that he may not be too soon brought on. The incidents are rapid, and require a little pause.

17. *accidence*] Latin grammar. Ben Jonson brings on "Accidence," with his eight parts of speech, "four declined, four undeclined," in his Masque, *Love's Welcome at Welbeck*. Nashe has an interesting passage about schoolboys in *Summer's Last Will* (Haz. Dods. viii. 74, 75), 1592. A piece of it may be quoted: "When I should have been at school construing *Batte, mi fili, mi fili, mi Batte*, I was close under a hedge, or under a barn-wall at span-counter or jack-in-a-box . . . Here before all this company, I profess myself an open enemy to ink and paper. I 'll make it good upon the accidence, body [of me], that in speech is the devil's paternoster. Nouns and pronouns I pronounce you as traitors to boys buttocks; syntaxis and prosodia, you are tormentors of wit, and good for nothing but to get a schoolmaster twopence a week."

Evans. Come hither, William; hold up your head; come.

Mrs. Page. Come on, sirrah; hold up your head; answer your master, be not afraid.

Evans. William, how many numbers is in nouns?

Will. Two.

Quick. Truly, I thought there had been one number more, because they say, "Od's nouns."

Evans. Peace your tattlings! What is "fair," William?

Will. Pulcher.

Quick. Polecats! there are fairer things than polecats, sure.

Evans. You are a very simplicity 'oman: I pray you, peace.—What is "lapis," William?

Will. A stone.

Evans. And what is "a stone," William?

Will. A pebble.

26. *Od's nouns*] The editor of the Temple Shakespeare says this is Mrs. Quickly's corruption of "Ods wounds." But it was an old expression, apparently proper to youth, and very appropriate here. In Ben Jonson's *Devil is an Ass*, I. i., 1616, Iniquity says: "To swear by Gogs-nowns, like a Lusty Juventus." The expletive is not in the lips of Lusty Juventus during the period of his lapse, but he goes very near it (Haz. Dods. ii. 84). But corroboration comes from another source, which seems to have suggested this expression to Shakespeare. In Harington's *Metamorphosis* (Chiswick, pp. 126, 127), 1596, occurs the following: "Tell me, pretty Will, what is a noun substantive? That may be seen, felt, heard, or understood. Very well . . . when he shall hear that . . . he will swear gog's nouns, he will thrust him out of his selected band of substantial substantives." The expression occurs also in Brewer's (prose) *Merry Devil of Edmonton* (rept. p. 41).

30. *polecats*] A common term of abuse. See below, IV. ii. 195. Harvey calls Nashe "the poulcat of Paul's churchyard" (Grosart, ii. 173), 1592. Ben Jonson has it several times. "There is a beaste in India called a polecatt, that the further shee is from youe the less she stinks, and the further (you are from her) the less you smell her." First Part of *Returne from Parnassus* (1601–1602).

Evans. No, it is "lapis": I pray you, remember in your prain.

Will. Lapis.

Evans. That is a good William. What is he, William, that does lend articles?

Will. Articles are borrowed of the pronoun, and be thus declined, Singulariter, nominativo, hic, hæc, hoc.

Evans. Nominativo, hig, hag, hog; pray you, mark: genitivo, hujus. Well, what is your accusative case?

Will. Accusativo, hinc.

Evans. I pray you, have your remembrance, child; accusativo, hung, hang, hog.

Quick. "Hang-hog" is Latin for bacon, I warrant you.

Evans. Leave your prabbles, 'oman.—What is the focative case, William?

Will. O,—vocativo, O.

Evans. Remember, William; focative is caret.

Quick. And that's a good root.

Evans. 'Oman, forbear.

Mrs. Page. Peace!

Evans. What is your genitive case plural, William?

Will. Genitive case!

Evans. Ay.

Will. Genitive,—horum, harum, horum.

50. *kung*] Pope; *king* Ff, Q 3.

51. *Hang-hog . . . bacon*] "Bells, bacon, and something else must have hanging," *Interlude of Queen Hester*, 1561. The saying occurs several times at this period; it may have some bearing upon the Baconian theory!

52. *prabbles*] prattles, perhaps. But see I. i. 56, and V. v. 169.

Quick. Vengeance of Jenny's case! fie on her! never name her, child, if she be a whore.

Evans. For shame, 'oman.

Quick. You do ill to teach the child such words:—he teaches him to hick and to hack, which they 'll do fast enough of themselves, and to call "horum":—fie upon you!

Evans. 'Oman, art thou lunatics? hast thou no understandings for thy cases, and the numbers of the genders? Thou art as foolish Christian creatures as I would desires.

Mrs. Page. Prithee, hold thy peace.

Evans. Show me now, William, some declensions of your pronouns.

Will. Forsooth, I have forgot.

Evans. It is qui, quæ, quod: if you forget your "quies," your "quæs," and your "quods," you must be preeches. Go your ways, and play; go.

Mrs. Page. He is a better scholar than I thought he was.

Evans. He is a good sprag memory. Farewell, Mistress Page.

64. *Jenny's*] *Ginyes* Ff, Q 3. 71. *lunatics*] Capell, Globe, Craig; *lunaties* Ff, Q 3, Cambridge. 79, 80. *quæ . . . quæs*] *que . . . ques* Ff, Q 3 (*k* for *q* Steevens).

68. *to hick and to hack*] Compare "These knights will hack," II. i. 49, and see note. The verb here perhaps refers to some evil practices, or mode of life; or more likely a mere piece of chatter.

81. *preeches*] He means "breeched," *i.e.* whipped. "He that dreams merily is like a boy new breecht who leapes and daunces for joy that his pain is past," Nashe, *Terrors of the Night*, 1594.

84. *sprag*] *i.e.* "sprack"; quick, alert. Nares refers to Coles' *Dictionary*: "*sprack, vegetus, vividus, agilis.*" Halliwell says it is a Welsh provincialism. The substantive occurs in Head and Kirkman's *English Rogue*, iv. 104 (reprint), 1680: "spracknesse of my youth." Sir Walter Scott has the

Mrs. Page. Adieu, good Sir Hugh. [*Exit Sir Hugh*
Get you home, boy. Come, we stay too long.
[*Exeunt.*

SCENE II.—*A Room in Ford's House.*

Enter FALSTAFF *and* MISTRESS FORD.

Fal. Mistress Ford, your sorrow hath eaten up my sufferance. I see you are obsequious in your love, and I profess requital to a hair's breadth; not only, Mistress Ford, in the simple office of love, but in all the accoutrement, complement, and ceremony of it. But are you sure of your husband now?

Mrs. Ford. He 's a-birding, sweet Sir John.

Mrs. Page. [*Within.*] What, ho, gossip Ford! what, ho!

word in *Waverley*, and Grose has it, "*sprag*, lively, active," in his *Provincial Glossary*, 1811. Steevens heard it was in use by "the common people in the neighbourhood of Bath" with the senses of "alert," "sprightly." It was "sprack" with the Bath people. Compare O'Reilly: "*spracadh, spraic*, strength, vigour, exertion, sprightliness," *Irish-English Dictionary*, 1864. Skeat says it is a Scandinavian word. In Stratmann's *Middle-English Dictionary* (edited by Bradley), it is doubtfully dealt with, but Langland is referred to for "sprak-liche," lively.

Scene II.

2. *sufferance*] distress, as in *Troilus and Cressida*, I. i. 28, and *Coriolanus*, I. i. 22. But not (as Schmidt wrongly says it is) in the old proverb "of sufferance cometh ease" in *2 Henry IV.* V. iv. 28. This is one of the oldest in the language, and is paralleled by *vincit qui patitur*. The word means endurance, patience, in that passage.

2. *obsequious*] devoted, zealous. Compare *Sonnet*, CXXV. 9, and *Othello*, I. i. 46.

3. *to a hair's breadth*] exactly; within the most exact limits. Compare Reginald Scot, *Discoverie of Witchcraft* (rept. p. 80), 1584: "spirits . . . have their lawes and limits prescribed, beyond the which they cannot passe one haires breadth." Ben Jonson has "at a hair's breadth" in *Poetaster*, II. i. And Nashe, *Have with you, etc.*, (Gros. iii. 12), "be with them at a haires bredth that backbite and detract me."

5. *accoutrement*] "the process of accoutring, or being accoutred," *New Eng. Dict.* Spelt "accustrement" in the Folio.

8. *a-birding*] See III. iii. 246.

Mrs. Ford. Step into the chamber, Sir John.

[*Exit Falstaff.*

Enter MISTRESS PAGE.

Mrs. Page. How now, sweetheart! who's at home besides yourself?

Mrs. Ford. Why, none but mine own people.

Mrs. Page. Indeed!

Mrs. Ford. No, certainly. [*Aside to her.*] Speak louder.

Mrs. Page. Truly, I am so glad you have nobody here.

Mrs. Ford. Why?

Mrs. Page. Why, woman, your husband is in his old lines again: he so takes on yonder with my

11. *into the chamber*] *behind the arras* Q 1.

16, 17. *Speak louder*] See above, III. iii. 118. The words are in the Folio here, and not in the Quarto. This is a good illustration of the accuracy of the former text, and of the carelessness of some commentators. When Falstaff was close by, "behind the arras," such an instruction was quite out of place; but here, where he has gone into another room, it is properly made use of.

22. *lines*] condition, state of mind, "tantrums." The modern editors follow Theobald in reading "lunes." The Quarto has "in his old vaine again." Theobald supported his reading by the line in *Winter's Tale*, II. ii. 30: "These dangerous unsafe lunes o' the king," a word found nowhere else, except as an echo of Shakespeare's (supposed) usage, as in Dr. Johnson, and probably a variant of lunacy, or a coinage from it. Theobald also read "lunes" for "lunacies" in *Hamlet*, III. iii. 7, which Dr. Dowden rejects. And the same unexplained word was substituted for "lines" by modern editors in *Troilus and Cressida*, II. iii. 139: "And underwrite in an observing kind His humorous predominance; yea, watch His pettish lines, his ebbs, as if The passage and whole carriage of this action Rode on his tide" (the Quarto here reads "course and time"). Compare Rainolde's *Overthrow of Stage-Plaies* (p. 18, ed. 1629), 1593: "Clemens Alexandrinus speaking of unholy and amatorie kisses saith: Amatorie embracing goeth in the same line with amatorie kissing, if not a line beyond it." The same writer has "the vaine of his speech," p. 89. Compare G. Harvey (Grosart, ii. 133): "Some few have a civill pleasant vaine." *New Eng. Dict.* quotes these two passages from Shakespeare without either parallel or explanation. So numerous are the shades of meaning to this common word, that it is little better than guesswork to seek the origin here. Even "line of life" had three distinct

husband; so [illegible]
so curses all Eve's daughters, [illegible]
soever; and so buffets himself [illegible]
crying, "Peer out, peer out!" [illegible]
I ever yet beheld [illegible]
and patience, to this his [illegible]
I am glad the fat knight is not [illegible]

Mrs. Ford. Why, does he talk of him? [illegible]

Mrs. Page. Of none but him; [illegible]
carried out, the last time he [illegible]
a basket; protests to my [illegible]
here; and hath drawn him and the [illegible]
company from their sport, to make [illegible]
periment of his suspicion; but [illegible]
knight is not here; now he shall [illegible]
foolery.

Mrs. Ford. How near is he, Mistress Page? [illegible]

Mrs. Page. Hard by, at street end; he [illegible]
anon.

significations. The word may be transferred from lines of writing. "Lines" in this sense is always plural, or nearly always. It occurs about fifteen times in Shakespeare. Compare *Two Gentlemen of Verona*, I. ii. 42: "Dare you presume to harbour wanton lines?" and "deep premeditated lines" in *1 Henry VI.* III. i. 1. "Underwrite" in *Troilus and Cressida* is a help to the metaphor; and "railing" in the passage in the text makes the senses harmonise. "In his old lines" would mean in his old style, or vein, or inspiration, as of writing or publishing. In his old frame of mind.

24. *Eve's daughters*] "the sonnes of Adam and the daughters of Eve have no need of the serpentes carrowse to sett them agogg." G. Harvey, *Pierce's* [illegible]
1593.

26. *Peer* [illegible]
budding [illegible]
lines, [illegible]
children, [illegible]
but [illegible]
many [illegible]
notes to [illegible]

40. *street* [illegible]
read "street [illegible]
End. A [illegible]
The [illegible]
Dodd. iv. 15[illegible]
you, your [illegible]
lane's end." [illegible]
(without [illegible]
10; and in [illegible]
Second [illegible]
iv. 17), 15[illegible]

Mrs. Ford. I am undone!—the knight is here.

Mrs. Page. Why, then, you are utterly shamed, and he's but a dead man. What a woman are you! Away with him, away with him! better shame than murder.

Mrs. Ford. Which way should he go? how should I bestow him? Shall I put him into the basket again?

Re-enter FALSTAFF.

Fal. No, I'll come no more i' the basket. May I not go out ere he come?

Mrs. Page. Alas, three of Master Ford's brothers watch the door with pistols, that none shall issue out; otherwise you might slip away ere he came. But what make you here?

Fal. What shall I do?—I'll creep up into the chimney.

Mrs. Ford. There they always use to discharge their birding-pieces. Creep into the kiln-hole.

53. *pistols*] *Pistol* Jackson conj. 59. *Creep into the kiln-hole*] Given to Mrs. Page by Dyce (Malone conj.); *kiln*] *kill* F 1.

[illegible] the town's end." Without the [illegible] it is in Brewer's (prose) *Merry* [illegible] *Edmonton* (rept. p. 48), 1608. [illegible] also note at I. iv. 141 for [illegible] from Heywood.

[illegible] 59. *to discharge their birding-* [illegible] lately as half a century ago [illegible] still in some places) it was [illegible] practice in some parts of [illegible] from olden times, to discharge [illegible] up the chimney to bring [illegible] in gentlemen's houses. [illegible] have seen no suggestion as to the [illegible] Ford's remark, but this [illegible] what she refers to. [illegible] One of *Tarlton's* [illegible] begins: "It chanced upon a time, as Tarlton went forth with a birding piece to kill crowes." *New Eng. Dict.* gives reference to a will, dated 1588, "my birdinge piece with a little horne flaske." Sherwood's *Eng.-French Dictionary* has, "A birding piece, *Harquebuse de chasse*" (a "fowling-piece" in Cotgrave). Harting, *Ornithology of Shakespeare*, refers to Sir S. D. Scott, who identifies it with the snaphance of the Dutch. In Cunningham's Extracts (Shaks. Soc., 1842, Introduction, p. xii) occurs, "Powder and shott for hardinge peces," in the expenses of Prince Henry, 1620. According to Meyrick (*Archaeologia*) sporting guns date from

Fal. Where is it?

Mrs. Ford. He will seek there, on my word. Neither press, coffer, chest, trunk, well, vault, but he hath an abstract for the remembrance of such places, and goes to them by his note: there is no hiding you in the house.

Fal. I 'll go out, then.

Mrs. Page. If you go out in your own semblance, you die, Sir John. Unless you go out disguised,—

Mrs. Ford. How might we disguise him?

Mrs. Page. Alas the day, I know not! There is no woman's gown big enough for him; otherwise he might put on a hat, a muffler, and a kerchief, and so escape.

Fal. Good hearts, devise something: any extremity rather than a mischief.

Mrs. Ford. My maid's aunt, the fat woman of Brainford, has a gown above.

Mrs. Page. On my word, it will serve him; she 's as big as he is: and there 's her thrummed hat, and her muffler too. Run up, Sir John.

67. Mrs. Page] Q 1, Malone *et seq.*; Mist. Ford Ff, Q 3. 69. Mrs. Ford] omitted F 2, 3, 4. 76, 77. *the fat . . . above*] *Gillian of Brainford, hath a gowne aboue* Q 1.

early in the sixteenth century, and were consequent on the discovery of the wheel-lock.

59. *Creep into the kiln-hole*] I think there can be little doubt Malone was right in giving these words to Mrs. Page. It is hardly worth altering the text for, but Dyce made the change.

63. *abstract*] register, summary. "An abbridgment, register, compendious draught, or abstract. *Compendium . . . summarium*" (Ryder, 1589).

72. *muffler*] See "linen," below, line 82.

76, 77. *fat woman of Brainford*] Brentford was almost invariably spelt Brainford. It is constantly mentioned, as it was a favourite holiday resort with Londoners. For "Gillian of Brainford," as the Quarto calls her, see Introduction.

79. *thrummed hat*] Nashe, in his abuse of the Danes, says: "they account of no man that hath not a battle Axe at his girdle to hough dogs with, or

Mrs. Ford. Go, go, sweet Sir John: Mistress Page and I will look some linen for your head.

Mrs. Page. Quick, quick! we 'll come dress you straight: put on the gown the while. [*Exit Falstaff.*

Mrs. Ford. I would my husband would meet him in this shape: he cannot abide the old woman of Brainford; he swears she 's a witch; forbade her my house, and hath threatened to beat her.

Mrs. Page. Heaven guide him to thy husband's cudgel, and the devil guide his cudgel afterwards!

Mrs. Ford. But is my husband coming?

Mrs. Page. Ay, in good sadness, is he; and talks of the basket too, howsoever he hath had intelligence.

weares not a cockes feather in a thrumd hat, like a cavalier, briefly he is the best foole bragart under heaven," *Pierce Pennilesse* (Grosart, ii. 39), 1592. The thrummed hat and feather represent (in the Danes) beggarly pride. Thrums are the soft, waste ends of the weaver's warp. A cheap, light stuff was made from them. A "thrum cap" is mentioned in Massinger's *Renegado*, I. iii. (quoted in Introduction). A thrummed hat might, however, be a costly affair, if the thrum was of silk. In *A Maske of Knights*, presented before Elizabeth in 1578, the torch-bearers wore "their hatts of crymson silk and sylver thrommed and wreathed bands with Feathers," Cunningham's *Revels' Accounts*, p. 127.

82. *some linen for your head*] for the muffler, although the old woman's muffler is in the chamber. It was not sufficient to hide his features. Compare Greene's *Farewell to Follie* (Grosart, ix. 265), 1591: "his mother had leant him a newe napkin for a muffler," which passage (and a good deal more) Robert Greene has plagiarised from Laneham's *Kennilworth* (reprint, 1821, p. 29), 1575. And Nashe gives us Martin Marprelate as maid-Marian as a prototype, gown, kercher, linen, beard, and all: "Martin himselfe is the Mayd-marian, trimlie drest uppe in a cast gowne, and a kercher of Dame Lawson's, his face handsomlie muffled with a Diaper-napken to cover his beard," *Pasquil's Returne*, 1589. A remarkable parallel. Cotgrave has "Cachelaid, A mask or muffler"; "Cache-nez, A mask or muffler"; and "Cache-museau. . . a muffler or mask for the face." Nares refers to Fletcher's *Monsieur Thomas* (*circa* 1620), where that character, about to disguise himself as a woman, says, "On with my muffler" (iv. 6). See below at "peard." Steevens gives references to several engravings, showing women with these mufflers on; and see Douce's *Illustrations of Shakespeare*.

86, 87. *old woman of Brainford*] See Introduction; and below, IV. v. 27, etc.

Mrs. Ford. We 'll try that; for I 'll appoint my men to carry the basket again, to meet him at the door with it, as they did last time.

Mrs. Page. Nay, but he 'll be here presently: let 's go dress him like the witch of Brainford.

Mrs. Ford. I 'll first direct my men what they shall do with the basket. Go up; I 'll bring linen for him straight. [*Exit.*

Mrs. Page. Hang him, dishonest varlet! we cannot misuse him enough.
We 'll leave a proof, by that which we will do,
Wives may be merry, and yet honest too:
We do not act that often jest and laugh;
'Tis old, but true,—Still swine eats all the draff.
[*Exit.*

Re-enter MISTRESS FORD *with two Servants.*

Mrs. Ford. Go, sirs, take the basket again on your shoulders: your master is hard at door; if he

104–109. *Hang him . . . draff*] These lines (varied) appear in Q 1, III. iii. 196, at *Hang him.* 105. *him*] F 2, 3, 4; omitted F 1, Q 3. 108. *We . . . laugh*] *Shall we be condemned because we laugh?* Q 1, the couplet given to Mrs. Ford.

107. *Wives may be merry, and yet honest too*] Wheatley quotes a song "from a MS. in the possession of Mr. Halliwell-Phillips," which has these words for a burden, upon the Merry Wives. The first verse is: "We merry wives of Windsor, Whereof you make your play; And act us on your stages In London day by day: Alass, it doth not hurt us, We care not what you do, For all you scoff, we 'll sing and laugh, And yet be honest too." It seems to be late seventeenth century. At the time of this play Windsor was pronounced, if we take Ben Jonson's *Masque of Gipsies* as authority, to rhyme with "kind sir," which was both correct and harmonious.

109. *Still swine eats all the draff*] This old-country saw is in *The Proverbs of John Heywood* (Sharman's ed., p. 46), 1546. Compare *Beware the Cat* (i. 22), 1584: "I perceive now ye olde proverb is true, the still sow eateth up all the draff." And B. Guilpin says in *Skialetheia*, epigr. 69, 1598: "who knows not the old said saw of the still sow?" Ben Jonson has it in *Tale of a Tub*, and it is in Camden and all the collections, unvaried. "Draff," refuse.

111. *hard at door*] close to the door. "Hard by" occurs above, IV. ii. 40; and "hard at hand" is in *Othello*, II. i. 268. For the omission of the article,

bid you set it down, obey him: quickly, dispatch. [*Exit.*

First Serv. Come, come, take it up.

Sec. Serv. Pray heaven it be not full of knight again.

First Serv. I hope not; I had as lief bear so much lead.

Enter FORD, PAGE, SHALLOW, CAIUS, *and* SIR HUGH EVANS.

Ford. Ay, but if it prove true, Master Page, have you any way then to unfool me again? Set down the basket, villain! Somebody call my wife. Youth in a basket!—O you pandarly rascals! there's a knot, a ging, a pack, a conspiracy against me: now shall the devil be shamed.—What, wife, I say!—Come, come forth! Be-

115. *knight*] *the knight* F 2, 3, 4. 117. *as lief*] F 2, 3, 4; *liefe as* F 1, Q 3. 122. *Youth in a basket*] *You youth in a basket, come out here* Q 1, Malone, Steevens (1798). 123. *ging*] F 2, 3, 4, Malone; *gin* F 1, Q 3.

see "at street end," line 40, above. It is very common in archaic poetry.

120. *unfool*] This may be noted in connection with "uncape" (III. iii. 176). Shakespeare abounds in terms with the prefixes un, over, and out. He has six or seven hundred of these "un" words, as many as half (like the present) occurring only once. A gallery of them will be found in Cotgrave at "Des."

122. *Youth in a basket*] Wheatley says, "Mr. Halliwell-Phillips points out that this is a proverbial phrase," but he gives no references or information. It is not noted in Halliwell's edition of the Quarto. The expression had the sense of "fortunate lover," I do not know how or why. It is very rarely met with. In *A Woman never Vexed* (Hazlitt's Dods. xii. 162), "Speak, sweet mistress, am I the youth in a basket," has this sense. And another instance is in N. Breton's *Choice, Chance, and Change* (Grosart, p. 29), 1606: "I was fallen upon . . . a young gallant in shewe . . . this youth in a basket, with a face of Brasse, upon a little acquaintance, comes to me with this salutation." The expression occurs later (1664) in Gayton's *Festivous Notes*, p. 118, in a different sense, *i.e.* a foundling, one left on the parish.

123. *ging*] a common word at this time; the earlier form of "gang." It occurs four or five times in Jonson, in Drayton, Middleton, etc.

124. *devil be shamed*] By the truth appearing. "Truth is truth and will out at one time or other, and shame the divell," Nashe, *Have with you to Saffron Walden* (Grosart, iii. 94), 1596.

hold what honest clothes you send forth to bleaching!

Page. Why, this passes, Master Ford; you are not to go loose any longer; you must be pinioned.

Evans. Why, this is lunatics! this is mad as a mad dog!

Shal. Indeed, Master Ford, this is not well, indeed.

Ford. So say I too, sir.

Re-enter MISTRESS FORD.

Come hither, Mistress Ford; Mistress Ford, the honest woman, the modest wife, the virtuous creature, that hath the jealous fool to her husband! I suspect without cause, mistress, do I?

Mrs. Ford. Heaven be my witness you do, if you suspect me in any dishonesty.

Ford. Well said, brazen-face! hold it out. Come forth, sirrah! [*Pulling clothes out of the basket.*

Page. This passes!

Mrs. Ford. Are you not ashamed? let the clothes alone.

Ford. I shall find you anon.

Evans. 'Tis unreasonable! Will you take up your wife's clothes? Come away.

128. *this passes*] this surpasses. So in Lyly's *Endymion*, II. ii. (1591): "*Favil.* This passeth! *Scint.* Why, is he not mad?"

131.] The parallel lines in Quarto 1 read: "*Sir Hu.* By so kad vdge me, tis verie necessarie He were put in pethlem."

143. *brazen-face! hold it out*] keep it up. Compare *Love's Labour's Lost*, v. ii. 395: "Can any face of brass hold longer out?"

Ford. Empty the basket, I say!

Mrs. Ford. Why, man, why?

Ford. Master Page, as I am a man, there was one conveyed out of my house yesterday in this basket: why may not he be there again? In my house I am sure he is: my intelligence is true; my jealousy is reasonable. Pluck me out all the linen.

Mrs. Ford. If you find a man there, he shall die a flea's death.

Page. Here 's no man.

Shal. By my fidelity, this is not well, Master Ford; this wrongs you.

Evans. Master Ford, you must pray, and not follow the imaginations of your own heart: this is jealousies.

Ford. Well, he 's not here I seek for.

Page. No, nor nowhere else but in your brain.

Ford. Help to search my house this one time. If I find not what I seek, show no colour for my extremity; let me for ever be your table-sport; let them say of me, "As jealous as Ford, that searched a hollow walnut for his wife's leman."

162. *fidelity*] faith; hence "word of honour."

163. *this wrongs you*] this disgraces you. See III. iii. 221.

165. *imaginations of your own heart*] See III. iii. 219.

170. *table-sport*] Compare Greene, *Farewell to Follie*, 1591: "make thee a table talke amongst friendes." The same author has "table friende." "Table talk" occurs in Lyly's *Euphues*, 1580.

172. *a hollow walnut*] Concealment in a walnut shell dates back to that well-known instance of Homer's *Iliad*. Pliny says: "Cicero hath recorded that the whole Poëme of Homer called Ilias was written in a piece of parchmin, which was able to be covered with a nutshell," Holland's translation, vii. 21. Hall ascribes this to Strabo: "But well fare Strabo, which, as stories tell, conteined all Troy within one walnut shell," *Satires*, II. i. 37, 1597. Hence, jocularly, a hiding-place.

172. *leman*] paramour. Usually feminine, but see Chaucer, *Manciples Tale*, l. 100.

Satisfy me once more; once more search with me.

Mrs. Ford. What, ho, Mistress Page! come you and the old woman down; my husband will come into the chamber.

Ford. Old woman! what old woman 's that?

Mrs. Ford. Why, it is my maid's aunt of Brainford.

Ford. A witch, a quean, an old cozening quean! Have I not forbid her my house? She comes of errands, does she? We are simple men; we do not know what 's brought to pass under the profession of fortune-telling. She works by charms, by spells, by the figure, and such

179. *aunt of*] *Ant, Gillian of* Q 1. 181. *forbid*] *forewarned* Q 1. 184. *profession*] *colour* Q 1.

180–187. *A witch . . . we know nothing*] This explicit and venomously spoken account of witches no doubt had a telling effect at the time it was written. Whether the play was acted for the Queen at Windsor or not, the scene was laid there, and the actors and audience are all wafted thither by the magician's wand. In 1579, "Richard Galles of Windesor" printed *Horrible Acts of Elizabeth Style and Others*, a book now, I believe, lost, probably to our great misfortune. Reginald Scot in *Discoverie of Witchcraft* (reprint, p. 455), 1584, says: "And note how the witches confesse . . . there were not past seventeene or eighteene condemned at once at St. Osees, in the countie of Essex . . . If anie be yet behind, I doubt not, but Brian Darcie [Parson Darcie was a notorious witch-finder] will find them out; who, if he lacke aid, Richard Gallis of Windesor were meete to be associated with him; which Gallis hath set foorth another booke to that effect, of certeine witches of Windsore executed at Abingdon. But with what impudence and dishonestie he hath finished it, with what lies and forgeries he hath furnished it, what follie and frensie he hath uttered in it; I am ashamed to report, and therefore being but a two pennie booke, I had rather desire you to buy it, and so to peruse it, than to fill my booke with such beastlie stuffe." And again, "Ri. Ga., a Windsor man; who being a mad man hath written according to his frantike humor" (*ibid.* p. 12). See Introduction.

184. *fortune-telling*] Compare Massinger, *Renegado*, I. iii., for the "witch with a thrum cap," that sells ale and tells fortunes, who is probably a recollection of Mother Prat. See Introduction, "Old Woman of Brainford."

184, 185. *She works . . . by the figure*] by the "diagrams of the planets, their characters, together with the twelve signes of the zodiake, their dispositions, aspects, and government," R. Scot, *Discoverie of Witchcraft* (p. 331), where the requisite figures are given, and at the following pages. "These figures are called the Seales of the Earth, without the which no spirit will

daubery as this is, beyond our element: we know nothing. Come down, you witch, you hag, you; come down, I say!

Mrs. Ford. Nay, good, sweet husband!—Good gentlemen, let him not strike the old woman.

Re-enter FALSTAFF *in woman's clothes, and* MISTRESS PAGE.

Mrs. Page. Come, Mother Prat; come, give me your hand.

Ford. I'll prat her. [*Beating him.*] Out of my door, you witch, you hag, you baggage, you polecat, you ronyon! out, out! I'll conjure you, I'll fortune-tell you. [*Exit Falstaff.*

190. *not*] omitted F 1. 194. *hag*] F 3, 4, Q; *rag* F 1, 2.

appeare, except thou have them with thee," p. 334 (*ibid.*). There is much about this "figure-flinging" in Ben Jonson, who pilloried it in several of his plays. See below, IV. v. 27.

186. *daubery*] coarse, specious work. *New Eng. Dict.* has two instances from Bale, *English Votaries*, 1546, "daubery of the devyll" and "dongish daubery." Compare *Hickscomer* (Haz. Dods. i. 159): "there is craft in daubing. I can look in a man's face and pick his purse."

186. *beyond our element*] beyond our scope or business. Seems to have been a phrase of Ben Jonson's: "'tis out of his element to traduce me . . . (as my ningle says), 'tis out of his element." Dekker, *Satiromastix* (Pearson, 195, 196), 1602, "My ningle" is Horace, *i.e.* Ben Jonson. And again, "He will not undertake, it is out of their element, he says," Jonson, *Masque of Augurs*. See again in *Satiromastix*, p. 262.

193. *I'll prat her*] This bit of humour, converting a prominent word in the speaker's sentence into a meaningless verb, with no sort of pun, and using it as a threat, is very Irish to this day amongst uneducated people. It is not easy to find a parallel in literature, but there is one in T. Brewer's (prose) *Merry Devil of Edmonton*, 1608: "I'll fore you yfaith; come to the fore chamber as soon as you will" (p. 28, reprint). The speaker has learned that one has an appointment with his wife in the fore chamber, and is ready for him. It would be interesting to see what foreign translations (Japanese, etc.) make of such a joke. Falstaff does it in *1 Henry IV.* II. ii. 97: "You are grand jurors, are ye? We'll jure ye, faith." Craig refers also to *Coriolanus*, II. i. 152–154.

194. *hag*] is much preferable to "rag," probably a mere misprint of the first Folio, corrected later. "Rag" has some support from a passage in *Timon of Athens*, IV. iii. 271, where it is applied abusively to a man.

195. *polecat*] See above, IV. i. 30.

195. *ronyon*] from the French, "*Rongneux*, Scabbie, mangie, scurvie,"

Mrs. Page. Are you not ashamed? I think you have killed the poor woman.

Mrs. Ford. Nay, he will do it. 'Tis a goodly credit for you.

Ford. Hang her, witch!

Evans. By yea and no, I think the 'oman is a witch indeed: I like not when a 'oman has a great peard; I spy a great peard under her muffler.

Ford. Will you follow, gentlemen? I beseech you, follow; see but the issue of my jealousy: if I cry out thus upon no trail, never trust me when I open again.

202. *By yea and no*] *By Jeshu* Q 1. 204. *her*] Q 1, Pope, Steevens, Craig; *his* Ff, Q 3, Globe, Cambridge. 208. *trail*] *Tryal* F 4.

Cotgrave. Shakespeare has the word again in *Macbeth*, I. iii. 6; and the adjective "roynish" (probably from the same) in *As You Like It*, II. ii. 8. Gabriel Harvey used the word "roinish" earlier, *Pierce's Supererogation* (Grosart, ii. 229), 1592–93.

204. *great peard*] A beard was a characteristic of a witch. Compare *Macbeth*, I. iii. 46. In Beaumont and Fletcher, *Honest Man's Fortune*, II. iii., beards are said to be "token of a witch." Compare Rainoldes, *Overthrow of Stage Plays*, 1593: "Now if this were lawfully done because *hee* did it, then *William, Bishop of Ely*, who, to save his honour and wealth, became a green-sleeves, going in womens raiment . . . from Dover Castle to the sea-side, did therein like a man; although the women of Dover, when they found it out, by *plucking down his muffler and seeing his new shaven beard, called him a monster for it.*" Rainoldes quotes this anecdote from Mathew Paris, *temp.* Richard I. There is an odd parallelism here between this and Falstaff, who is called a monster by Ford. Rainoldes' treatise is levelled at Gager's Latin plays at Oxford, and has nothing to do, even remotely, with the English drama. This passage is at p. 90, ed. 1629. Chappell quotes it at "Green Sleeves" (Popular Music).

207–209. *if I cry out . . . open again*] If I cry when there is no scent, never trust me when I bark again. Compare *Hamlet*, II. ii. 47: "how cheerfully on the false trail they cry." The reference is here best taken as hunting with a bloodhound. "*Trailles* . . . to trail a Deer, or hunt him upon a cold scent; as also to pursue or hunt him with a lime-hound," Cotgrave. To open was used as "to open and cry." "When the Hounds or Beagles at first finding the scent of their game presently open and cry, we then say, they *Challenge*," *Gentleman's Recreation*. . . . "When spaniels open in the string (or a Grey-Hound in his course) they *Lapse*," *ibid.* To give tongue.

Page. Let 's obey his humour a little further: come, gentlemen.

[*Exeunt Ford, Page, Shal., Caius, and Evans.*

Mrs. Page. Trust me, he beat him most pitifully.

Mrs. Ford. Nay, by the mass, that he did not; he beat him most unpitifully methought.

Mrs. Page. I 'll have the cudgel hallowed and hung o'er the altar; it hath done meritorious service.

Mrs. Ford. What think you? may we, with the warrant of womanhood and the witness of a good conscience, pursue him with any further revenge?

Mrs. Page. The spirit of wantonness is, sure, scared out of him: if the devil have him not in fee-simple, with fine and recovery, he will never, I think, in the way of waste, attempt us again.

214. *by the mass*] This oath seems to have puzzled the editors of the Folio, or whoever previously looked after the working of the "Act to restrain the abuses (swearing, etc.) of players." Sometimes it is altered and omitted from the Quartos. Sometimes it escaped the "restrainers." It escaped (for ever) in *Hamlet*, III. ii. 395, its latest appearance in Shakespeare.

216, 217. *cudgel hallowed and hung o'er the altar*] Veneration of this sort seems to have been obtainable by influential parishioners in country churches, accorded as a personal favour. When Coryat, the much laughed at, but truly remarkable traveller, returned from walking nine hundred miles in five months in one pair of shoes, he hung them up over the altar in the church at Odcomb, his native place, in Somerset, in 1608.

225. *fee-simple*] "absolute fee, hereditary and unconditional property," Schmidt; "fine and recovery," a term of law denoting absolute ownership," Schmidt. Ritson says: "Our author had been long enough in an attorney's office to learn that *fee-simple* is the *largest estate*, and *fine and recovery* the *strongest assurance* known to English law." See Statute of Fines of Henry VII.

226. *waste*] Schmidt explains this "corruption . . . never again try to seduce us." But the word as used in a legal sense, continuing the metaphors, has the senses "(1) a spoil made in Houses, Woods, Lands, etc., by the Tenant . . . (2) Waste is taken from those Lands which are not in one man's occupation, but lie common," *Dictionarium Urbicum et Rusticum*, 1704. Mrs. Page's meaning is, never attempt again (to spoil us), as if we were common.

Mrs. Ford. Shall we tell our husbands how we have served him?

Mrs. Page. Yes, by all means; if it be but to scrape the figures out of your husband's brains. If they can find in their hearts the poor unvirtuous fat knight shall be any further afflicted, we two will still be the ministers.

Mrs. Ford. I 'll warrant they 'll have him publicly shamed: and methinks there would be no period to the jest, should he not be publicly shamed.

Mrs. Page. Come, to the forge with it, then; shape it: I would not have things cool. [*Exeunt.*

SCENE III.—*A Room in the Garter Inn.*

Enter HOST *and* BARDOLPH.

Bard. Sir, the Germans desire to have three of your horses: the duke himself will be to-morrow at court, and they are going to meet him.

Host. What duke should that be comes so secretly? I hear not of him in the court. Let me speak with the gentlemen: they speak English?

1. *Germans desire*] Capell *et seq.*; *Germane desires* Ff, Q 3.

230. *figures*] fancies, as in *Julius Cæsar*, II. i. 231.

Scene III.

1–4. *Sir . . . meet him*] Bardolph's speech in the Quarto is "Syr heere be three Gentlemen come from the Duke the Stanger [stranger, *i.e.* foreigner] sir, would have your horse." See IV. v. 64–95.

5. *What duke*] For this duke, see Introduction.

Bard. Ay, sir; I 'll call them to you.

Host. They shall have my horses; but I 'll make them pay; I 'll sauce them: they have had my house a week at command; I have turned away my other guests: they must come off; I 'll sauce them. Come. [*Exeunt.*

SCENE IV.—*A Room in Ford's House.*

Enter PAGE, FORD, MISTRESS PAGE, MISTRESS FORD, *and* SIR HUGH EVANS.

Evans. 'Tis one of the best discretions of a 'oman as ever I did look upon.

Page. And did he send you both these letters at an instant?

Mrs. Page. Within a quarter of an hour.

Ford. Pardon me, wife. Henceforth do what thou wilt; I rather will suspect the sun with cold

9. *them*] Q 1, F 3, Malone *et seq.; him* F 1. 10, 11. Host. *They shall . . . sauce them*] Host. *No Bardolphe, let them alone, Ile sauce them* Q. 1. 12. *house*] Q 1, Rowe *et seq.; houses* Ff, Q 3.

Scene IV.

7. *cold*] Rowe; *gold* Ff, Q 3.

11. *I'll sauce them*] I'll pepper them. Compare *As You Like It*, III. v. 69. Greene and Nashe use the verb of literary acrimony.

12. *at command*] retained for their use upon their expected arrival. Not "at pleasure" as Schmidt says. But this passage has not been understood. See Introduction.

13. *come off*] pay, and "pay well." A common expression. "Wherefore if ye be willing to buy, Lay downe money, come off quickly," John Heywood, *The Four PP.*, 1540 (Haz. Dods. i. 352). It occurs twice in Jonson's *Tale of Tub* (a country comedy), and in *Case is Altered*, IV. iii. See also Haz. Dods. ix. 185. Tyrwhitt quotes from Chaucer's *Friar's Tale*, and there are several examples in Steevens' Shakspeare.

Scene IV.

1. *best discretions of a 'oman*] most sensible, discreet woman. See Evans' speech, I. i. 44, 45, and I. i. 148.

7. *suspect*] accuse, charge. Compare *Othello*, IV. ii. 147: "suspect thee with

Than thee with wantonness: now doth thy honour stand,
In him that was of late an heretic,
As firm as faith.

Page. 'Tis well, 'tis well; no more:
Be not as extreme in submission
As in offence.
But let our plot go forward: let our wives
Yet once again, to make us public sport,
Appoint a meeting with this old fat fellow,
Where we may take him, and disgrace him for it.

Ford. There is no better way than that they spoke of.

Page. How? to send him word they 'll meet him in the Park at midnight? Fie, fie! he 'll never come.

Evans. You say he has been thrown in the rivers, and has been grievously peaten, as an old 'oman: methinks there should be terrors in him that he should not come; methinks his flesh is punished, he shall have no desires.

Page. So think I too.

Mrs. Ford. Devise but how you 'll use him when he comes,
And let us two devise to bring him thither.

Mrs. Page. There is an old tale goes that Herne the hunter,

10. *as faith*] F 1, Q 3; *of faith* F 2, 3, 4. 11, 12.] One line Ff, Q 3. 21. *in the rivers*] F 1, Q 3; *into the river* F 2, 3, 4.

the Moor." To explain this by making "with" equal "of," can scarcely be right. "With" meaning "by" occurs above, III. v. 111, and often. The distinct usage lies in the verb, not in the preposition.

21. *You say*] This scene opens in the midst of the account given by the wives of what they have done, and what they are forging.

29. *There is . . . Herne the hunter*] The Quarto spells him "Horne." The words there are: "Oft have you heard since Horne the hunter dyed, That

Sometime a keeper here in Windsor forest,
Doth all the winter-time, at still midnight,
Walk round about an oak, with great ragg'd horns;
And there he blasts the tree, and takes the cattle,
And makes milch-kine yield blood, and shakes a chain
In a most hideous and dreadful manner:
You have heard of such a spirit; and well you know
The superstitious idle-headed eld
Received, and did deliver to our age,
This tale of Herne the hunter for a truth.

Page. Why, yet there want not many that do fear

31. *still midnight*] F 1, Q 3; *still of midnight* F 2, 3, 4.

women to affright their little children, Ses that he walkes in shape of a great Stagge." And again, "Weele send him word to meet us in the field, Disguised like *Herne*, with huge horns on his head." That is all the curtailed and mutilated text says about Herne. Nothing of his nightly deeds. Theobald, followed by Malone and various editors, insert this line "Disguised," etc., in the text of the Folio, in Mrs. Ford's speech below, after "shall meet with us" (line 43). Theobald inserted both the lines quoted here. Malone only the last, in which he is followed by Wheatley and Craig (Oxford ed.), altering "Horne" to "Herne." The insertion is illegitimate, and not indispensable. We can easily give the words "in this shape" (line 45), coupled with "dishorn the spirit" (line 64), the requisite meaning. If there was no Quarto, we would feel no difficulty, and the whole of the fifth scene is surely explanatory enough of the circumstances. Neither the Globe nor the Cambridge editions follow Theobald. For "Herne the hunter," see Introduction. And for a guess about him, see "drunkard's ghoast" in note to "urchins" (line 50).

32. *ragg'd*] rough, uncouth. Compare *3 Henry VI.* v. iv. 27. Nashe has "a ragged table" (Gros. i. 10). "Ragged rhymes" occurs in several early writers.

33. *blasts*] blights. Compare Fletcher, *Night-Walker*, II. ii.: "The hour he blasts sweet faces, lames the limbs in, Depraves the senses."

33. *takes the cattle*] bewitches them. So in *Lear*, III. iv. 61: "bless thee from whirlwinds, star-blasting, and taking." And Ben Jonson, *Sad Shepherd*, II. ii.: "Poor Tom the cook is taken; all his joints Do crack as if his limbs were tied with points; His whole frame slackens, and a kind of rack Runs down along the spondils of his back." Tollet gave a good illustration at this word (quoted in Nares) from Markham's *Treatise of Horses*, chap. 8, 1595.

34. *shakes a chain*] See v. i. 6 (note).

37. *eld*] old people, or old age personified, as in Ben Jonson, *Sad Shepherd*, II. ii.: "if an old shepherd may be heard amongst you; Not jeered or laughed at . . . *Scathlock*. Who scorns at eld peels off his own young hairs." The passage in the Quarto (quoted at line 29) appears to me to forbid us to give the meaning to "eld" that I find in *New Eng. Dict.*, "people of the olden time; antiquity personified."

In deep of night to walk by this Herne's oak:
But what of this?

Mrs. Ford. Marry, this is our device;
That Falstaff at that oak shall meet with us,

Page. Well, let it not be doubted but he 'll come:
And in this shape when you have brought him thither,
What shall be done with him? what is your plot?

Mrs. Page. That likewise have we thought upon, and thus:
Nan Page my daughter and my little son
And three or four more of their growth we 'll dress
Like urchins, ouphes and fairies, green and white,
With rounds of waxen tapers on their heads,

41. *deep of night*] Shakespeare has this expression again in *Julius Cæsar*, IV. iii. 225.

43. *meet with us*] For insertion of line here from the Quarto, see note above at line 29.

49. *growth*] size. See *As You Like It*, I. ii. 130.

50. *urchins*] The old name for the hedgehog, which was regarded as possessed of evil qualities, and became the term for an imaginary, diminutive, evil spirit. "An Hedgehog is one of the planatanicall beasts, and therefore good in magic," *Beware the Cat*, Part II., 1584. "I have twentie and twentie charms . . . for the biting of madde dogs, for the darting of urchins," G. Harvey, *Pierce's Supererogation* (Gros. ii. 239). Day uses the term as in the text (probably from the text). "No urchins, elves, or drunkards ghoasts Shove me against wall or posts," *Law Tricks*, 1608. From Day's plagiaristic habits we may guess the "drunkard's ghoast" to be Herne himself, which gives us a clue to the troubles of his career. Nashe has an interesting passage in connection with the next word in *Foure Letters Confuted* (Gros. ii. 265), 1593: "the true factor for the Fairies and night Urchins, in supplanting and setting aside the true children of the English, and suborning inkehorne changlings [*i.e.* "ouphs"] in their steade." Nashe has the term "you diminutive urchins" to pages, in *Summer's Last Will* (1592). Urchins were believed to have the power of darting their spines, like porcupines. See *Tempest*, I. ii. 326, and II. ii. 5.

50. *ouphes*] A variant of "Auf," the earlier form of "Oaf." The word "Auf" is cognate with the Old English elf, fairy. *New Eng. Dict.* goes on to say (in *v.* "Auf"), "An elf's child, a goblin child, a changeling left by the fairies; hence, a misbegotten, deformed or idiot child, a half-wit, simpleton." See Burton, *Anatomie of Melancholy* (3. 2. 4. 1), 1621: "A very monster, an aufe imperfect." The word is spelt "oph" in Fletcher, and Shirley, *Night-Walker*, I. iv.: "Free us both from the fear of breeding fools And ophs, got by this walking shadow." Halliwell has a quotation from Drayton, in *v.* "Awf." See last note for a quotation from Nashe in illustration.

And rattles in their hands: upon a sudden,
As Falstaff, she, and I, are newly met,
Let them from forth a sawpit rush at once
With some diffused song: upon their sight,
We two in great amazedness will fly:
Then let them all encircle him about,
And, fairy-like, to pinch the unclean knight;
And ask him why, that hour of fairy revel,
In their so sacred paths he dares to tread
In shape profane.

Mrs. Ford. And till he tell the truth,
Let the supposed fairies pinch him sound,

58. *to pinch*] Ff, Q 3; *to-pinch* Steevens (1798) (Tyrwhitt conj.) *et seq.*

52. *rattles*] Children's rattles of this time were made of parchment, with beans or peas inside; or else bladders. They are often called rattle-babies (*i.e.* dolls). "Rattle him, like a baby of parchment," G. Harvey (Gros. i. 282). There was a phrase at this time, often met with: "Three blue beans in a blue bladder, rattle, bladder, rattle," hardly obsolete as a test of quick vocalisation.

54. *sawpit*] How many children could be hidden in a sawpit is a matter for experts to decide, but it appears to have been a spacious place. Shirley talks of two combatants fighting there, in *Love in a Maze*, III. iii.: "Would we were both of us to skirmish in A sawpit" (no escape, *à l'outrance*). And they were good hiding-places, because of some depth: "fell so deep down into a sawpit, that he shall repent the fall while he lives," N. Breton, *Wits Trenchmore*, 1597. And one couldn't get out for one's meals without help: "as hungry as fellows that work in a sawpit," Webster, *White Devil* (p. 25, ed. 1877), 1612.

55. *diffused*] careless, irregular, wild. "Diffused" in *Henry V.* v. ii. 61, quoted as a parallel by Wheatley and others, is spelt "defused" in the early editions. "Diffuse" occurs nowhere else in Shakespeare except as a verb, "to pour out," to scatter," in *Tempest*, IV. i. 79. Compare Ben Jonson, *Cynthia's Revels*, III. ii. (1676): "I have seen, most honoured Arete, The strangest pageant, fashioned like a court, (At least I dreamt I saw it) so diffused, so painted, pied, and full of rainbow strains," 1600.

58. *to pinch*] In deference to such texts as the Globe, Cambridge, and Oxford, I would like to read "to-pinch"; but there is no authority for it, and the intensitive prefix "to" is an archaism not found elsewhere in Shakespeare. It was obsolete in his time apparently. Steevens' examples are all erroneous, of "all-to," or else from Spenser, from whom it is useless to quote in such matters. Both Abbott and Schmidt disapprove of this reading, and the latter has collected numerous parallels of a similar use of the infinitival particle from Shakespeare. Compare *King John*, IV. ii. 240; *Pericles*, II. v. 17, etc. The Temple Shakespeare reads "to pinch."

62. *pinch him sound*] soundly. We know that fairies pinched human beings in Shakespeare's time. See Fletcher's

And burn him with their tapers.

Mrs. Page. The truth being known,
We'll all present ourselves, dis-horn the spirit,
And mock him home to Windsor.

Ford. The children must
Be practised well to this, or they'll ne'er do't.

Evans. I will teach the children their behaviours; and I will be like a jack-an-apes also, to burn the knight with my taber.

Ford. That will be excellent. I'll go buy them vizards.

Mrs. Page. My Nan shall be the queen of all the fairies,
Finely attired in a robe of white.

Page. That silk will I go buy. [*Aside.*] And in that time
Shall Master Slender steal my Nan away,
And marry her at Eton. Go send to Falstaff straight.

Ford. Nay, I'll to him again in name of Brook:
He'll tell me all his purpose: sure, he'll come.

Mrs. Page. Fear not you that. Go get us properties

Faithful Shepherdess, v. iv. 5; Ben Jonson's *Alchemist*, III. ii.; *Comedy of Errors*, II. ii. 194; and *Tempest*, I. ii. 328, II. ii. 4, etc. Also, they squealed like mice, and said "ti, ti," or "wee, wee."

67. *I will teach the children*] See Introduction, pp. xxxix, xl, where a reference is given to Cunningham's *Accounts of the Revels at Court*, showing that Evans had his prototype in Richarde Ferrant, "scollmaster," and "The Children of Windsor" in exhibiting dramatic representation, both there and at Whitehall.

68. *jack-an-apes*] Properly a monkey, but used of evil sprites by Nashe, *Terrors of the Night* (Grosart, iii. 236), 1594: "on those images of memorie whereon we buyld in the daye, come some superfluous humour of ours, lyke a Iacke-anapes in the night, and erects a puppet stage or some such ridiculous idle childish invention."

72. *in a robe of white*] This is for Page's ears. At IV. vi. 41, Mrs. Page says she will be enrobed in green, so that the Doctor may know her. See V. iii. 1, and V. v. 213.

78. *properties*] stage requisites, as in *Midsummer Night's Dream*, I. ii. 108. In that passage the word is used legitimately, where there is a play within a play. Here the distinction is scarcely drawn between narrative or dialogue and what belongs to stage-direction. It is not surprising that this scene condenses in the Quarto to about fifty lines. Compare Ben Jonson, *Cynthia's Revels*, Induction: "to have his [author's] presence in the tiring-house, to prompt us aloud, stamp at the book-holder, swear for our properties, curse the poor tireman."

And tricking for our fairies.

Evans. Let us about it: it is admirable pleasures and fery honest knaveries. [*Exeunt Page, Ford, and Evans.*

Mrs. Page. Go, Mistress Ford,
Send quickly to Sir John, to know his mind.
[*Exit Mrs. Ford.*
I 'll to the doctor: he hath my good will,
And none but he, to marry with Nan Page.
That Slender, though well landed, is an idiot;
And he my husband best of all affects.
The doctor is well money'd, and his friends
Potent at court: he, none but he, shall have her,
Though twenty thousand worthier come to crave her. [*Exit.*

SCENE V.—*A Room in the Garter Inn.*

Enter HOST *and* SIMPLE.

Host. What wouldst thou have, boor? what, thick-skin? speak, breathe, discuss; brief, short, quick, snap.

79. *tricking*] adorning. "After tricking, trimming, and pampering them [slaves] up for sale," Holland's *Plinie*, xxi. 26 (1601). A common sense. Cotgrave gives it: "*Ornement* . . . an adornment, decking, tricking, trimming."

88. *his friends*] I would like to read here "has friends." No alteration is, however, necessary.

Scene v.

1, 2. *thick-skin*] Stanyhurst (trans. *Æneid*), 1582, has the adjective "thick-skyn." And Cotgrave: "*Calleux.* Hard, or thick-skinned, by much labour." See *Mid. Nts. Drm.* III. ii. 13.

2. *discuss*] make known, declare, pronounce. *New Eng. Dict.* says: "The history and place of this sense is not clear," giving some early parallels. See above, I. iii. 103; and several times in *Henry V.* (III. ii. 65, IV. i. 37, IV. iv. 5, 30). The word was in common use in the sense of "dispel" amongst physicists: "discusseth the clouds and mists that troubleth the eies," Holland's *Plinie*, xx. 21 (p. 73); and again: "the whistling or crashing noises . . . within . . . head . . . are discussed with the juice of leeks," xx. 6 (p. 43). To make clear of doubt.

3. *snap*] Compare *Love's Labour's*

Sim. Marry, sir, I come to speak with Sir John Falstaff from Master Slender.

Host. There 's his chamber, his house, his castle, his standing-bed, and truckle-bed; 'tis painted about with the story of the Prodigal, fresh and new. Go knock and call; he 'll speak like an Anthropophaginian unto thee: knock, I say.

Lost, v. i. 61: "Now, by the salt wave of the Mediterraneum, a sweet touch, a quick venue of wit! snip, snap, quick and home!" And G. Harvey, *Pierce's Supererogation* (Grosart, ii. 313): "if any whosoever will needes be offering abuse in fact, or snip-snapping in termes, sith other remedy shrinketh, he may peradventure not altogether passe unanswered" (1592–93). See also *Trimming of Thomas Nashe* (last words). "Snip" was an old name for a tailor, and "snip-snap" (the noise of the scissors) is used of tailoring by Greene, *Defence of Conny-Catching*. It was used also ("snip snap") of the knacking of barber's scissors.

7. *truckle-bed*] As usual the Quarto is faithful in the Host's speeches. It gives us here the variant "trundle-bed" in almost exactly the same speech. The truckle-bed was a smaller bed on castors that was capable of being pushed under the large standing or fixed bed when not required. A good illustration (No. 260) is given from the MS. of the *Comte d'Artois* in Wright's *Domestic Manners*. Compare Hall's *Satires*, II. vi. (1598): "A gentle squire would gladly entertain Into his house some trencher-chappelain, Some willing man that would instruct his sons And that would stand to good conditions: First, that he lie upon the truckle bed Whiles his young master lieth o'er his head." From *troclea*, a castor. *The Returne from Parnassus*, II. ii., may also be referred to: "when I was in Cambridge and lay in a trundle-bed under my tutor," where Hall's positions are reversed. And at a later date, in *Pepys*, Oct. 9, 1667: "My wife and I in the high bed in our chamber, and Willet [the maid] in the trundle-bed, which she desired to lie in by us." See Nares for more.

8. *story of the Prodigal*] seems to have been a favourite with Falstaff. In *2 Henry IV.* II. i. 157, he says: "for thy walls, a pretty slight drollery, or the story of the Prodigal, or the German hunting in water-work." Shakespeare refers to it again in *Comedy of Errors* (IV. iii. 19). Chambers were decorated with "painted cloth," commonly called "painting," sometimes worked as "arras," sometimes "painted," as in *Love's Labour's Lost*, v. ii. 275. Compare Middleton, *A Mad World*, II. ii.: "the curtains, indeed, were wrought in Venice, with the story of the Prodigal child in silk and gold; only the swine are left out, my lord, for spoiling the curtain." The Host's words may refer to Falstaff's bed which had such curtains about it; not to the chamber walls. Dekker mentions the "Prodigal child in the painted cloth" (Pearson, iii. 325).

10. *Anthropophaginian*] From Anthropophagi, men-eaters, a term used in *Othello*, I. iii. 144 (see my note there). This high-sounding word was a favourite, and its meaning is some-

Sim. There 's an old woman, a fat woman, gone up into his chamber: I 'll be so bold as stay, sir, till she come down; I come to speak with her, indeed.

Host. Ha! a fat woman! the knight may be robbed: I 'll call.—Bully knight! bully Sir John! speak from thy lungs military: art thou there? it is thine host, thine Ephesian, calls.

Fal. [*Above.*] How now, mine host!

Host. Here 's a Bohemian-Tartar tarries the coming

times a secondary consideration. *New Eng. Dict.* parallels the form here with "Carthaginian." There were other words made (like Shakespeare's and earlier) out of the classical term. They may be quoted here as being prior to any in *New Eng. Dict.* "The Anthropophagites (so called for that they live by mannes flesh) of alle menne are the worste condicioned," W. Watreman, *Fardle of Facions* (Hakluyt reprint, 1812, v. 63), 1555. And Nashe has "Ratifide it is . . . that thou must be Anthropophagiz'd by thyne owne Mother," *Christes Teares* (Grosart, iv. 109), 1593.

17. *bully*] See note, I. iii. 2.

19. *Ephesian*] Shakespeare uses this word again in *2 Henry IV.* II. ii. 164: "What company? *Page.* Ephesians, my lord, of the old church." On the strength of these two passages, no other having been adduced, Malone called it "a cant term of the time." Shakespeare probably used it from the analogy of "Corinthian," a term applied to a free liver. I find the two terms together, not in any slang sense, but in a passage representing riot and luxury, in Ben Jonson's *Catiline*, I. i. (1611): "treasure which they pour Out in their riots . . . They buy rare Attic statues, Tyrian hangings, Ephesian pictures, and Corinthian plate" (from Sallust). This is not a parallel to Shakespeare's use, but it shows the sense implied. The words "of the old church" in *Henry IV.* are most likely added to a term already in use, and do not imply a biblical source, but are equivalent to our "of the old school."

21. *Bohemian-Tartar*] The Tartar or Tartarian (he is both in Watreman's *Fardle of Facions*, 1555) had the worst repute, and formed a strong term of abuse. Nares has two examples in the sense of thief, and see also Beaumont and Fletcher, *Knight of Burning Pestle*, II. viii. The word Tartarus (the heathen hell) assisted in this meaning no doubt. The Tartars might naturally be associated with the Anthropophaginians in the Host's ideas. Watreman says: "Many of the Tartarres . . . laye them downe along and sucke of ye bloud [of their slain enemies] a full glout." For the Bohemian part of this term, which is certainly meant to be abusive, it is not so easy to account. But compare Jonson's *Every Man in his Humour* II. iii., where Brainworm says he has served "in all the late wars of Bohemia, Hungaria, Dalmatia, Poland, where not, sir?" We have had "Hungarian" already (I. iii. 23); why not Bohemian? There is a good deal of community between these two plays. Compare "Phrygian Turk," I. iii. 97.

down of thy fat woman. Let her descend, bully, let her descend; my chambers are honourable: fie! privacy? fie!

Enter FALSTAFF.

Fal. There was, mine host, an old fat woman even now with me; but she's gone.

Sim. Pray you, sir, was't not the wise woman of Brainford?

Fal. Ay, marry, was it, muscle-shell: what would you with her?

Sim. My master, sir, Master Slender, sent to her, seeing her go thorough the streets, to know, sir, whether one Nym, sir, that beguiled him of a chain, had the chain or no.

32. *thorough*] F 1, Q 3; *through* F 2, 3, 4.

27. *wise woman*] witch and fortune-teller. See Introduction, on the old woman of Brainford. She is called "witch" at IV. ii. 100. In Heywood's *Wise Woman of Hogsdon*, the "trades" of these impostors are satirised: "Let mee see how many Trades have I to live by: First I am a Wise-Woman, and a Fortune-teller, and under that I deal in Physicke and Fore-speaking, in Palmistry, and recovering of things lost. Next, I undertake to cure Madd folkes. Then I keepe gentlewomen lodgers . . . Then I am provided for bringing young Wenches to bed; and for a need, you see I can play the Match-maker. Shee that is but one, and professeth so many may well bee tearmed a Wise-woman" (Pearson, p. 310). Earlier in that play is an interesting list of the "wise-women" in London of the time. One of them, "Mistris Mary on the Banke-side, is for recting a Figure" (p. 292). See IV. ii. 185. This play was acted perhaps as early as 1610.

29. *muscle-shell*] Johnson says, "He call poor Simple muscle-shell, because he stands with his mouth open." That seems to me far-fetched. The fact itself is doubtful. I think it means merely an empty, worthless object. Besides, a muscle-shell can't gape; it would take the whole live mollusc with two shells to do that. Skelton has the term abusively in reference to its scabbiness (scaliness), meaning no doubt the river-muscle, in *Elinour Rummyng*: "she sat doune in the place, With a sory face Wheywormed about; Garnyshed was her snout With here and there a puscull, Lyke a scabbyd muscull." An oyster (not an oyster-shell) was taken as the type of open-mouthed gaping.

Fal. I spake with the old woman about it.

Sim. And what says she, I pray, sir?

Fal. Marry, she says that the very same man that beguiled Master Slender of his chain cozened him of it.

Sim. I would I could have spoken with the woman herself; I had other things to have spoken with her too, from him.

Fal. What are they? let us know.

Host. Ay, come; quick.

Sim. I may not conceal them, sir.

Host. Conceal them, or thou diest.

Sim. Why, sir, they were nothing but about Mistress Anne Page; to know if it were my master's fortune to have her or no.

Fal. 'Tis, 'tis his fortune.

Sim. What, sir?

Fal. To have her, or no. Go; say the woman told me so.

Sim. May I be bold to say so, sir?

Fal. Ay, sir; like who more bold.

38. *Master Slender*] Steevens; *my master Slender* Ff, Q 3. 45.] Given to Falstaff in Ff, Q 3, corrected by Rowe. 45, 46. *conceal . . . Conceal*] *reveal . . . Reveal*] Farmer conj. 55. *Ay, sir; like*] Ff, Q 3; *I tike* Q 1; *Ay, Sir Tike* Steevens (Farmer conj.).

37. *the very same man*] The kind of humour here, and at line 52, was very popular. The second Scene of Act I. in *Love's Labour's Lost* is an example. An instance occurs in the *Spanish Tragedy*. Falstaff is girding at Simple in the way he complained of being dealt with in *2 Henry IV.* I. ii. So Piston in *Soliman and Perseda* (Haz. Dods. 308): "I'll be here as soon as ever I come again."

55. *like who more bold*] The Quarto reading here is, "I tike, who more bolde," no doubt one of the numerous misprints with which it abounds. Farmer, however, made a combination-text out of that and the Folio, and read, "Ay, Sir Tike: who more bold?" This grotesque reading was adopted by Malone, Steevens, and many other editors. Dyce, Cambridge, and Globe editions restore the Folio

Sim. I thank your worship: I shall make my master glad with these tidings. [*Exit.*

Host. Thou art clerkly, thou art clerkly, Sir John. Was there a wise woman with thee?

Fal. Ay, that there was, mine host; one that hath taught me more wit than ever I learned before in my life; and I paid nothing for it neither, but was paid for my learning.

Enter BARDOLPH.

Bard. Out, alas, sir! cozenage, mere cozenage!

Host. Where be my horses? speak well of them, varletto.

61, 62. *than ever . . . life*] *than I learned this 7 yeare* Q 1. 65–67. *speak well . . . cozeners*] Q 1 reads here: *where be the Germanes?* Bar. *Rid away with your horses.*

text. Falstaff's expression has the sound of a bit of a ballad, or something intended as a mock-heroic. He transfers the sense of bold in "be bold" (*i.e.* take the liberty, be free with) as above, "make bold with your money" (II. ii. 263), to its meaning of "valiant," absurdly misapplied to Simple. For the construction compare the common expression "as who should say," which occurs often in Shakespeare (see Schmidt, 1040*b*), and writers of the time and earlier. Curiously enough this identical phrase (the verb "is" being in its place) is in *The Three Ladies of London* (Haz. Dods. vi. 301), 1584: "*Usury.* Why, then, I will be bold to enter. *Conscience.* Who is more bold than Usury to venter?" It might be almost said Shakespeare remembered those lines. Similar expressions of the time are "who but he" (Gabriel Harvey, i. 233), and the well-known early proverb, "Who so bold as blind Bayard?"

58. *clerkly*] for "clerk-like," *i.e.* scholarly (*Winter's Tale*, I. ii. 392). Clerkly occurs in its legitimate sense, "with penmanship," in *Two Gentlemen of Verona*, II. i. 115. Compare Skelton's *Colyn Cloute* (Dyce, i. 339), line 724: "maister Damyan Or some other man That clerkely is and can Well scrypture expounde." Falstaff appears more like his old self in this dialogue.

63. *paid*] thrashed, beaten. Compare *1 Henry IV.* v. iii. 148: "I have paid Percy." When Smug, the poacher, gets a thrashing in Brewer's (prose) *Merry Devil of Edmonton*, he says (rept. p. 23): "the keeper is a devill: he hath payd mee, yfaith." In the Quarto the words "before in my life," read "this 7 yeare." A good example occurs in Captain Smith's *Virginia* (Arber, p. 373): "the unmercifull blowes that pay them soundly." Many examples could be adduced.

66. *varletto*] A would-be Italianate affectation, like Gabriel Harvey's "bonetto," Nashe's "curvetto," etc.

Bard. Run away with the cozeners: for so soon as I came beyond Eton, they threw me off, from behind one of them, in a slough of mire; and set spurs and away, like three German devils, three Doctor Faustuses.

Host. They are gone but to meet the duke, villain: do not say they be fled; Germans are honest men.

Enter SIR HUGH EVANS.

Evans. Where is mine host?

Host. What is the matter, sir?

Evans. Have a care of your entertainments: there is a friend of mine come to town, tells me there is three cozen-germans that has cozened all the hosts of Readins, of Maidenhead, of Colebrook, of horses and money. I tell you for good will,

68. *Eton*] *Maidenhead* Q 1. 79. *cozen-germans*] *cosen garmombles* Q 1.

67. *Run away with the cozeners*] The Quarto reads here: "*Host.* Why man, where be my horses: where be the Germanes? *Bar.* Rid away with your horses: After I came beyond Maidenhead, They flung me in a slow of myre, and away they ran." For this horse-stealing episode, and the German duke, see Introduction. The Host's next speech is not in the Quarto.

69. *slough*] Wheatley finds here a punning reference to Slough, near Windsor. Perhaps so, but casting off a snake's slough is a favourite expression with Shakespeare; if there is to be a pun.

70. *three German devils*] See IV. iii. 1, 2.

71. *Doctor Faustuses*] Another allusion to Marlowe's play. See I. i. 132. The Horse-courser episode in Marlowe's play (Scene xi.), when "I was no sooner in the middle of the pond, but my horse vanished away," being one of the Doctor's evil spirits, introduced his name appropriately here. Dr. Faustus is constantly mentioned. Ben Jonson has him twice (*Alchemist*, IV. iv.; *Tale of a Tub*, IV. v.). A passage in *A Treatise on Play* (*circa* 1600) implies that the name was given to some notorious gambler of the day: "the yrreverent Doctor Faustus, or some such grave patron of great play," *Nugæ Antiquæ* (ed. 1789), ii. 180.

79–81. *three cozen-germans . . . horses and money*] The Quarto reads "three sorts of cosen garmombles, is cosen all the Host of Maidenhead and Readings."

look you: you are wise, and full of gibes and vlouting-stogs, and 'tis not convenient you should be cozened. Fare you well. [*Exit.*

Enter DOCTOR CAIUS.

Caius. Vere is mine host de *Jartiere*?

Host. Here, master doctor, in perplexity and doubtful dilemma.

Caius. I cannot tell vat is dat: but it is tell-a me dat you make grand preparation for a duke de Jamany: by my trot, dere is no duke dat the court is know to come. I tell you for good vill: adieu. [*Exit.*

83.] Q 1 has here: *And can point wrong places.* 90, 91. *dere is . . . I tell you*] Q 1 reads: *Dear be a Germaine Duke come to de Court Has cosened all de host of Branford And Redding: begar I tell you.*

82. *and full of . . .*] Instead of these words to "Fare you well," the Quarto has: "And can point wrong places, I tell you for good will, grate why mine Host." I have not seen any note on these words "grate why." No doubt they are Welsh, and the letter "r" is a misprint. They mean "bless you," or "preserve you" (*cadw chwi*), as I judge from the expression "Du cat a whee" (God bless you), which is dealt with by Nares. It occurs three times in Beaumont and Fletcher's plays (*Night-Walker*, III. vi.; *Custom of Country*, I. iii.; *Monsieur Thomas*, I. ii.), as referred to by Nares. Another example is in Middleton's *Chaste Maid*, I. i. And there is some unexplained Welsh in Webster's *Northward Ho*, II. i., which seems to contain it. It is pleasant, if I am right, to find one Welsh expression in Evans' mouth, the only one, I believe, in Shakespeare. From the position of the words at the close of this speech it seems to me there can be no doubt they were his valediction. Nashe introduced this expression perhaps: "Dick, no more at this time, but *Nos-da diu cata-why*," *Have with you to Saffron Walden*, Ep. Ded. (Gros. iii. 23), 1596. "Nos dawch" is "good-night."

83. *vlouting-stogs*] See III. i. 119 (note). I see no object in spelling the word differently in the two passages, as most texts do, reading "stocks" here. Steevens reads "stogs."

88–92. *I cannot tell vat . . . adieu*] The Quarto reads: "I cannot tell you vat be dad, But begar I will tell you van ting, Dear be a Garmaine Duke come to de Court Has cosened all de host of *Branfurd*, And *Redding*; begar I tell you for good will, Ha, ha, nine Host, am I even met you?" The order of these two speeches is transposed in the Quarto, in which the Doctor enters first. The league formed against the Host at III. i. 120–126 and at III. iii. 255–259 has borne its fruit.

Host. Hue and cry, villain, go!—Assist me, knight.—
I am undone!—Fly, run, hue and cry, villain!—
I am undone! [*Exeunt Host and Bard.*

Fal. I would all the world might be cozened; for I have been cozened and beaten too. If it should come to the ear of the court, how I have been transformed, and how my transformation hath been washed and cudgelled, they would melt me out of my fat drop by drop, and liquor fishermen's boots with me: I warrant they would whip me with their fine wits till I were as crest-fallen as a dried pear. I never prospered since I forswore myself at primero. Well, if my wind were but

It seems to me that a careful study of the play will satisfy anyone that this incident has been successfully planned as a revenge upon the Host. The commentators do not seem to accept it—or doubtfully. As for the means which the conspirators made use of, they found them ready to their hands, in the levying of horses free of charge by this German duke—an historical incident, too long to be more than referred to here. See Introduction on these interesting passages.

93. *Hue and cry*] This expression occurs again in *1 Henry IV.* II. iv. 556, and only there in Shakespeare.

100, 101. *melt . . . my fat*] In Captain Smith's *Virginia* (Arber, lxi., 1607) we read of "one Edward Brooke . . . whose fat melted within him, by the greate heate and droughte . . . and so he died."

101, 102. *liquor fishermen's boots*] Compare *Returne from Parnassus*, First Part (Clar. Press, p. 27), I. i., 1599: "Oh! he was a wise man! he coulde give such fine rules concerning the liquoring of boots for the houlding out of water." The expression occurs also in Marston's *Pasquil and Kathar-ine*, I. i. (1600). Shakespeare has already alluded to it in *1 Henry IV.* II. i. 94.

103, 104. *crest-fallen as a aried pear*] flabby, flaccid, shrunken. The word is taken from the cock-fighting sense. Compare Lyly, *Pappe with an Hatchet* (Saintsbury rept., p. 77), 1588: "O how meager and leane hee lookt, so creast falne, that his combe hung down to his bill." And Gabriel Harvey (Gros. ii. 119): "not . . . so seldome as an hundred times [I] pittied his creast-falne stile, and his socket-worne invention." A reply to the previous writer, Lyly.

105. *primero*] A game at cards, mentioned again in *Henry VIII.* v. i. 7. It was at this time the most popular game for high play at cards in court. Nares has a long article upon it, which, as Bullen says somewhere, is "simply distracting." Cotgrave gives the French name *prime* from *Rabelais* (i. 22). Mabbe, in *Aleman's Guzman* (trans.), 1633 (i. 21, 46), shows the game to be Spanish, "Primera," and played by three persons. He speaks of "3 hand primera" (ii. 331), and gives much

long enough [to say my prayers], I would repent.

Enter MISTRESS QUICKLY.

Now, whence come you?

Quick. From the two parties, forsooth

Fal. The devil take one party, and his dam the other! and so they shall be both bestowed. I have suffered more for their sakes, more than the villanous inconstancy of man's disposition is able to bear.

Quick. And have not they suffered? Yes, I warrant,

information about it. But it was also played by four people, and in fact by any number. An anecdote of its play from Mabbe may be quoted: "Certain good fellows playing at Primera, and the third having discarded, the second cried I am prime: God be thanked yet at last that I have got one game since I played. The other country fellow . . . that was drawing his cards . . . found them all of one linage . . . and sayd: not so much as you think, for I am Flush." There were two sorts of Primero: *la grand prime* and *la petite prime*. In an article on "Poker" in *Ency. Brit.* (ninth edition), all sorts of games are conveniently hustled together, and prime, gleek, brag, post and pair, and poker are treated like the four-and-twenty blackbirds baked in a pie. Sir John Harington must be referred to when speaking of this game. He wrote a long epigram, *The Story of Narcissus' Life at Primero* (1614?), containing all the term, sand quoted in notes to *Lingua* in Dodsley's Old Plays. Harington tells a story of forswearing one's self at primero in *Nugæ Antiquæ, A Treatise on Playe*: "Pope Julia . . . was a great and wary player . . . a goode companyon and as merry as Pope Joane . . . hee played at Primero with some great Princes . . . two of them wear incountered five and fifty: moch mony being sett upp, and much more to sett, the Pope being the younger 55 . . . smelling the ratt that thear was an elder game on the board [he] gave it over, swearing, if hee had been but one more, hee would have seene it: the other . . . allowed him the one more, and in the judgment of the groom-porters thear lost it. Heer was a kind of frawd, but not so full of fawlt as of witte." The story is told of before 1600. Harington gives another anecdote of "King Henry 8 and Domingo" at primero, interesting again with regard to Shakespeare's other mention of the game. See Ben Jonson, *Every Man out of his Humour*, I. i. for another reference to swearing at primero, but it is to fashionable expletives.

106. *to say my prayers*] These words have dropped out of the Folio. Pope inserted them from the Quarto, followed by all subsequent editors. The long-winded prayers of the time were notorious. Compare Ben Jonson, *Alchemist*, III. ii. (where Subtle addresses Ananias): "Leave off to make Long-winded exercises: or suck up Your *ha*! and *hum*!"

110. *devil . . . and his dam*] See I. i. 152.

speciously one of them; Mistress Ford, good heart, is beaten black and blue, that you cannot see a white spot about her.

Fal. What tell'st thou me of black and blue? I was beaten myself into all the colours of the rainbow; and I was like to be apprehended for the witch of Brainford: but that my admirable dexterity of wit, my counterfeiting the action of an old woman, delivered me, the knave constable had set me i' the stocks, i' the common stocks, for a witch.

Quick. Sir, let me speak with you in your chamber: you shall hear how things go; and, I warrant, to your content. Here is a letter will say somewhat. Good hearts, what ado here is to bring you together! Sure, one of you does not serve heaven well, that you are so crossed.

Fal. Come up into my chamber. [*Exeunt.*

116. *speciously*] especially. Mrs. Quickly used this word already (III. iv. 113), and see note there. It is interesting to note that in both cases the Quarto reads "specially." The prosaic intermeddler banished this little bit of fun. Certainly Mrs. Quickly said "speciously." Her audacious lie here about Mrs. Ford, for the purpose of anticipating Falstaff, is crafty and amusing. The Quarto says: "Her husband hath beaten her that she is all Blacke and blew poor soule."

120. *all the colours of the rainbow*] Dryden makes use of this in the *Spanish Friar*, v. ii.: "He beat me into all the colours of the rainbow." The expression was applied earlier, as now, to gaudy clothes by Nashe: "when presenting himself in all the colours of the rainbow," *Have with you to Saffron Walden* (Gros. iii. 116), 1596.

122, 123. *dexterity of wit*] This expression, "dexteritie of witt," occurs in Humphrey Gifford's *Posie of Gilloflowers* (Gros. rept. p. 60), 1580. Wheatley cites an example of it, "sodaine dexterity of wit," from Bocaccio's *Decameron* (trans.), ed. 1620.

130, 131. *Sure, one of you . . .*] Dr. Johnson is very severe here upon "the frequency of expressions so profane" in this play. This may rather be regarded as a touch of humour, admirably in keeping in the looseness of its morality with the character of Mrs. Quickly, a low type of woman, necessary for the structure of the piece. She is absolutely true to nature. But Dr. Johnson's strictures must be noticed elsewhere. On the whole he gives this play the highest possible praise: pleasant reading after the depreciatory newspaper criticism of the present day.

SCENE VI.—*The Same. Another Room in the Garter Inn.*

Enter FENTON *and* HOST.

Host. Master Fenton, talk not to me; my mind is heavy: I will give over all.

Fent. Yet hear mè speak. Assist me in my purpose,
And, as I am a gentleman, I 'll give thee
A hundred pound in gold more than your loss.

Host. I will hear you, Master Fenton; and I will at the least keep your counsel.

Fent. From time to time I have acquainted you
With the dear love I bear to fair Anne Page;
Who mutually hath answer'd my affection,
So far forth as herself might be her chooser,
Even to my wish: I have a letter from her
Of such contents as you will wonder at;
The mirth whereof so larded with my matter,
That neither singly can be manifested,
Without the show of both; fat Falstaff

5. *more than*] *toward your* Q 1. 16. *fat Falstaff*] *wherein fat Falstaff* Q 1.

14. *larded*] interlarded.

16. *fat Falstaff*] Malone, followed by several editors, inserted "wherein" here from a line in the Quarto: "wherein fat Falstaff had a mightie scare." The whole description there of these proceedings is parallel of course, but differs too materially to check the wording by. Boswell suggests that "scare" is a misprint for "share," which would be a better word than the one we have, if "wherein" be illegally inserted; but not as it stands. The Folio reading is much better to the point. It is Falstaff's scene. Falstaff may have got even fatter in his country life, and perhaps it is to this scene Ben Jonson refers in *Every Man out of his Humour*, v. vii. (last words), 1599: "beg a plaudite for God's sake: but if you, out of the bounty of your good liking, will bestow it, why, you may in time make lean Macilente as fat as Sir John Falstaffe." Nothing could show Falstaff's popularity, and Ben's regard for the writer, better than that he makes this remark wind up his play.

Hath a great scene: the image of the jest
I 'll show you here at large. Hark, good mine host.
To-night at Herne's oak, just 'twixt twelve and one,
Must my sweet Nan present the Fairy Queen;
The purpose why, is here: in which disguise,
While other jests are something rank on foot,
Her father hath commanded her to slip
Away with Slender, and with him at Eton
Immediately to marry: she hath consented:
Now, sir,
Her mother, even strong against that match,
And firm for Doctor Caius, hath appointed
That he shall likewise shuffle her away,
While other sports are tasking of their minds,
And at the deanery, where a priest attends,
Straight marry her: to this her mother's plot
She seemingly obedient likewise hath
Made promise to the doctor. Now, thus it rests:
Her father means she shall be all in white;
And in that habit, when Slender sees his time
To take her by the hand and bid her go,
She shall go with him: her mother hath intended,
The better to denote her to the doctor,—
For they must all be mask'd and vizarded,—

17. *great scene*] *mightie scare* Q 1. 24. *Eton*] *Catlen* Q 1. 28. *firm for Doctor Caius*] *firme for Doctor Cayus, in a robe of red* Q 1. 39. *denote*] Capell (Steevens conj.); *devote* Ff, Q 3.

17. *the image of the jest*] vivid description of the jest, whether in speech or writing, as in the title of Derricke's *Image of Ireland*, 1578. Apparently Fenton has a letter containing a script or cast of the enactment to take place. He implies that the letter is private, but shows the programme.

22. *rank on foot*] rank, used adverbially, meaning "abundantly," occurs again in *Troilus and Cressida*, I. iii. 196.

31. *deanery*] See below, v. iii. 3.

That quaint in green she shall be loose enrobed,
With ribands pendent, flaring 'bout her head;
And when the doctor spies his vantage ripe,
To pinch her by the hand, and, on that token,
The maid hath given consent to go with him.
Host. Which means she to deceive, father or mother?
Fent. Both, my good host, to go along with me:
And here it rests,—that you 'll procure the vicar
To stay for me at church 'twixt twelve and one,
And, in the lawful name of marrying,
To give our hearts united ceremony.
Host. Well, husband your device; I 'll to the vicar:
Bring you the maid, you shall not lack a priest.
Fent. So shall I evermore be bound to thee;
Besides, I 'll make a present recompence.
[*Exeunt.*

ACT V

SCENE I.—*A Room in the Garter Inn.*

Enter FALSTAFF *and* MISTRESS QUICKLY.

Fal. Prithee, no more prattling; go. I 'll hold.

41. *That quaint in green she shall be loose enrobed*] *And by a robe of white, the which she weares, With ribones pendant flaring bout her head I shall be sure to know her* Q 1. 51. *ceremony*] *matrimony* Q 1.

41. *in green . . . enrobed*] See note at IV. iv. 72; and see v. ii., v. iii. 1, v. v. 213.

50, 51.] These poor lines are hardly better in the Quarto: "And tarrie readie at the appointment place, To give our hearty united matrimonie." The Quarto condenses Fenton's speech to half the length here given us. The Host's speech following, ending somewhat incongruously with an assurance of a priest, are his last words in the play.

Act V. Scene I.

1. *I'll hold*] I'll be true—keep the appointment.

This is the third time; I hope good luck lies in odd numbers. Away! go. They say there is divinity in odd numbers, either in nativity, chance, or death. Away! 5

2. *This is the third time*] Compare *Twelfth Night*, v. i. 40: "the old saying is, the third time pays for all." And *A Warning for faire Women*, Act II., 1599: "Have you forgot what the old proverb is: the third time pays for all?"

2, 3. *I hope good luck lies in odd numbers*] The number three was believed to be lucky, and held in repute by witches (as in *Macbeth*, I. iii., IV. i.) since the time of Ovid, and in our folk-lore, as the foregoing note illustrates. But evidence seems to be wanting that odd numbers as a whole were held to be lucky. Virgil is quoted by Steevens, *Numero Deus impare gaudet.* (Eclog. viii.). Pliny is more explicit in this respect: "If there be nothing in words, how happeneth it I would faine know, that wee have such an opinion of odde numbers, beleeving that they be more effectuall in all thinges than the even? A matter I may tell you of great consequence, if we doe but observe the criticall daies in feavers?" Holland's trans. of *Plinie*, xxviii. 2 (p. 297, B), 1601. And very much of Pliny's folklore has come down unaltered to our own time. But had this come down to Shakespeare's days? It is merely necessary to refer to "thirteen." Falstaff only utters a hope, and Pliny's statement has reference rather to "words" than numbers. See the following note. Brand has a chapter on the subject which is of no use. And what is more interesting, Aubrey in his *Remaines of Gentilism and Judaisme* (1686–87) can only quote Virgil and Pliny, with the one addition, "Our housewives, in setting of their egges under the hen, do lay [*i.e. place*, not lay as a hen does] an odde number." The saying, "there 's luck in odd numbers," seems to be quite modern, and though perhaps built upon this, it is built upon sand. Were there frequent parallels, one would infallibly occur in the playwrights, as, for example, when Sordido is going through his almanack in *Every Man out of his Humour*, I. i. (1599). In Middleton's *Witch* odd numbers are very prominent; in malevolent situations.

3, 4. *They say there is divinity in odd numbers*] The Quarto here reads "old numbers" in Mr. Daniel's reprint, and there is something to be said for it, for the passage probably refers to the old divination by numbers, the "Pythagoras' lot," mentioned by Ben Jonson in *Gipsies Metamorphosed.* "Divinity" here means divination, an uncommon use, but illustrated in *New Eng. Dict.* from Caxton, and the following passage in Holland's *Plinie*, ii. 58 (p. 28): "Which if any man beleeve . . . must needs also confesse, that this divinitie or fore-telling of Anaxagoras was more miraculous," etc. This use does not occur again in Shakespeare, nor has it been detected here, but I apprehend he took this idea from Reginald Scot's *Discoverie of Witchcraft* (p. 159 reprint), bk. xi. chap. 10, 1584: "Of Pythagoras' lot . . . which (some saie) Aristotle believed: and that is, where the characters of letters have certeine proper numbers: whereby they divine (through the proper names of men) so as the numbers of each letters being gathered in a summe, and put together, give victorie to them whose summe is the greater: whether the question be of warre, life, matrimonie, victorie, &c.: even as the unequall number of vowels in proper names portendeth lacke of sight, halting, &c." Falstaff is about to test this belief by practical divination.

Quick. I'll provide you a chain; and I'll do what I can to get you a pair of horns.

Fal. Away, I say; time wears: hold up your head, and mince. [*Exit Mrs. Quickly.*

Enter FORD.

How now, Master Brook! Master Brook, the matter will be known to-night, or never. Be you in the Park about midnight, at Herne's oak, and you shall see wonders.

6. *I'll provide you a chain*] For Falstaff, disguised as a devil with horns, to shake. See IV. iv. 34. Compare Nashe, *Terrors of the Night*, 1594: "the divell of late is growen a puritan and cannot away with anie ceremonies . . . *In diebus illis* when Corineus and Gogmagog were little boyes . . . hee would iustle men in their owne houses, pluck them out of bed by the heeles, and daunce in chaynes from one chamber to another." And Burton (quoting from Cardan) says in *Anatomie of Melancholy*, i. 2, i. 2 (p. 125, ed. 1854), 1621: "Another sort of these there are, which frequent forlorn houses (where treasure is hid as some think or some murder or such like villainy committed), which the Italians call foliots, most part innoxious, as Cardan holds. They will make strange noises in the night, howl sometimes pitifully, and then laugh again, cause great flame and sudden lights, fling stones, rattle chains," etc.

8, 9. *hold up your head, and mince*] "with a mynsynge pace, *le pas menu*," Palsgrave, 1530. The term occurs in Isaiah iii. 16: "the daughters of Zion are haughty, and walk with stretched forth necks and wanton eyes, walking and mincing as they go" ("with ther feet in curious goyng," Wyclif); "which showed their wantonnesse" is the comment in the Oxford Bible, 1679. And "mincing steps" is in *Merchant of Venice*, III. iv. 67. At this time it was properly a dancing term. Dekker uses it in *The Batchelars Banquet*, chap. xi., 1603: "those places of sportes and pleasure where fine Dames and dainetye Girles meat, whooe can finely mince their measures, have their toongues trained up to amorous chat." Marston applies it to the capriole (a leap at dancing), *Satire*, xi., 1598: "His heels do caper whilst he eats his meat, His very soul, his intellectual Is nothing but a mincing capreall. He dreams of toe-turns." Falstaff's words appear to refer to some personal characteristics in the mannerism of the actor playing Mrs. Quickly, or has it reference to the preparations for her coming dance, to tickle the ears of the groundlings? (see V. v. 41, V. iv.).

10–32.] This private triumph that Ford has, at Falstaff's expense, is entirely omitted in the Quarto. Ford can carry nobody's sympathy, and he hardly seems to merit any reward, but one wonders he does not make more of such a promising situation.

12,13. *about midnight, at Herne's oak*] A similar appointment is made in Waltham Forest by Brian the keeper with his man in *The Merry Devil of Edmonton* (Haz. Dods. p. 247): "Where the devil are my men to-night? . . . Sirrah, go up and wind towards Buckley's lodge: And I will meet thee under Cony-oak."

Ford. Went you not to her yesterday, sir, as you told me you had appointed?

Fal. I went to her, Master Brook, as you see, like a poor old man: but I came from her, Master Brook, like a poor old woman. That same knave Ford, her husband, hath the finest mad devil of jealousy in him, Master Brook, that ever governed frenzy. I will tell you:—he beat me grievously, in the shape of a woman; for in the shape of man, Master Brook, I fear not Goliath with a weaver's beam; because I know also life is a shuttle. I am in haste; go along with me: I 'll tell you all, Master Brook. Since I plucked geese, played truant, and whipped top, I knew

23, 24. *I fear not Goliath with a weaver's beam*] "The staff of Goliath's spear was like a weaver's beam," 2 Sam. xxi. 19. And 1 Sam. xvii. 7; 1 Chron. xi. 23, xx. 5. Compare Nashe, *Summer's Last Will* (Haz. Dods. viii. 56), 1592: "That same Sol is a pagan and a proselyte: he shined so bright all summer that he burnt more grapes than his beams were worth, were every beam as big as a weaver's beam." And Gabriel Harvey, *Pierce's Supererogation* (Grosart, ii. 282), 1592–93: "I feared the brasen shield and the brasen bootes of Goliath, and that same hideous speare like a weaver's beam." Shakespeare did not originate this as an extract from the Bible. It was evidently a stock quotation. Probably this is one of the profanities Dr. Johnson took offence at.

24, 25. *life is a shuttle*] "My days are swifter than a weaver's shuttle," Job vii. 6. Compare also Nashe, *Tears over Jerusalem* (Grosart, iv. 135), 1593: "Your dayes are as swift as a post, yea swifter than a weaver's shuttle, they flye and see no good thing." One weaver suggested the other.

26, 27. *plucked geese*] "To strip a living goose of its feathers was formerly an act of puerile barbarity," Steevens. Halliwell in his folio ed. of Shakespeare (ii. 454) refers to "Sherwen MSS., c. 1810," for this as a boyish diversion in the north (about 1750), with the cry "Scholar's law—pull a goose and let her go!" on some wide common. Steevens remark is made at random. Plucking geese was formerly a recognised custom, and children found it, perhaps, an amusement. In Young's *Tour in Ireland*, 1776–1779 (i. 259, ed. 1892), amongst the "Singularities of Mayo husbandry," it is mentioned on the authority of Lord Altamont that "They pluck their geese alive every year." And in *Dictionarium Rusticum et Urbanicum*, 1704, *sub* v. *Geese-feathers*, we are told that "for the gathering of these, tho some Authors advise to pull them twice a year, viz. in March and August; yet certainly 'tis an ill way . . . 'tis the best way to stay till Moulting-time, or that you kill her: and then all her Feathers may be made use of at pleasure, for Beds, Fletchers, &c."

27. *played truant*] the technical term

not what 'twas to be beaten till lately. Follow me: I 'll tell you strange things of this knave Ford, on whom to-night I will be revenged, and I will deliver his wife into your hand. Follow. Strange things in hand, Master Brook! Follow.

[*Exeunt.*

SCENE II.—*Windsor Park.*

Enter PAGE, SHALLOW, *and* SLENDER.

Page. Come, come; we 'll couch i' the castle-ditch till we see the light of our fairies. Remember, son Slender, my daughter.

Slen. Ay, forsooth; I have spoke with her, and we have a nay-word how to know one another: I come to her in white, and cry, "mum";

Windsor Park] Pope; A street Capell. Scenes II., III. omitted Q 1. 3. *daughter*] omitted F 1, Q 3.

for "miching" or "scheming school." It occurs again in a transferred use in *Love's Labour's Lost*, II. i. 74. Compare *How a Man may chuse a Good Wife* (Haz. Dods. ix. 42), 1602: "I had rather play the truant at home than go seek my master at school."

32. *Strange things in hand*] Compare again *Merry Devil of Edmonton*, v. ii.: "Have we comedies in hand?"

Scene II.

1. *couch*] to lie hidden, to lurk.

5. *nay-word*] See II. ii. 132. A pass-word.

6. *mum*] "Mum's the word" is a very old saying, meaning silence." The word is said to be an abbreviation or variant of "mumble." "There was amonge them then no worde but mum," Skelton, *Garlande of Lawrell* (Dyce, i. 406); and again in Skelton's *Magnyfycence* (i. 314), *circa* 1515. Palsgrave has "mom!" amongst interjections, 1530. It naturally suggested that other expression "mumbudget." "*Avoir le bec gelé*, to play mumbudget, to be tongue-tyed, to say never a word," Cotgrave. It occurs in Richard Edwards' *Damon and Pithias* (*ante* 1566), Haz. Dods. iv. 39: "But mumbudget, for Carisophus I espy." Mumbudget ("silence") is very common. Taylor (*Works*, ii. 97), 1630, has "mumbudget of silence" as if it meant the same as "budget," a peddlar's bag. "To open one's budget" was an old phrase meaning to open one's mind (*New Eng. Dict.*). Dekker had this scene in his mind when he wrote in *Satiromastix* (Pearson, p. 231): "I, to Mum withal, but hee playes mumbudget with me" (1602).

she cries "budget"; and by that we know one another.

Shal. That's good too: but what needs either your "mum" or her "budget"? the white will decipher her well enough. It hath struck ten o'clock.

Page. The night is dark; light and spirits will become it well. Heaven prosper our sport! No man means evil but the devil, and we shall know him by his horns. Let's away; follow me. [*Exeunt.*

SCENE III.—*A Street leading to the Park.*

Enter MISTRESS PAGE, MISTRESS FORD, *and* DOCTOR CAIUS.

Mrs. Page. Master Doctor, my daughter is in green: when you see your time, take her by the hand, away with her to the deanery, and dispatch it quickly. Go before into the Park: we two must go together.

Caius. I know what I have to do. Adieu.

Mrs. Page. Fare you well, sir. [*Exit Caius.*] My husband will not rejoice so much at the abuse

9. Shal.] Shallow appears to lose his temper with his "wise cousin" Slender, at last. Shallow comes in to look after his relative's interests. Properly speaking, we had done with Justice Shallow when he administers a dignified reproof to Ford (IV. ii. 162). In the Quarto he is, however, the first to greet Falstaff after the pinching song with "God save you sir Iohn Falstaffe."

14. *become*] suit, fit.

16. *horns*] the devil's (Falstaff's) badge. See *Measure for Measure*, II. iv. 16, etc.

Scene III.

1. *green*] See IV. vi. 41, and note; and V. v. 213.

3. *deanery*] Attached to St. George's Chapel. See Introduction.

of Falstaff as he will chafe at the doctor's marrying my daughter: but 'tis no matter; better a little chiding than a great deal of heart-break.

Mrs. Ford. Where is Nan now and her troop of fairies, and the Welsh devil?

Mrs. Page. They are all couched in a pit hard by Herne's oak, with obscured lights; which, at the very instant of Falstaff's and our meeting, they will at once display to the night.

Mrs. Ford. That cannot choose but amaze him.

Mrs. Page. If he be not amazed, he will be mocked; if he be amazed, he will every way be mocked.

13. *Welsh devil?*] *Welsh devil Herne* Ff, Q 3; *Welsh devil Hugh* Capell, Steevens, Globe, Cambridge; *Welsh devil Evans* Theobald. 20. *every way*] omitted F 2, 3, 4.

10, 11. *better a little, etc.*] This is equivalent to the proverb (given by Ray without any reference), "Better a mischief than an inconvenience," *i.e.* a trouble soon over than a permanent misfortune. It occurs in Gabriel Harvey's *New Letter* (Grosart, i. 284), 1592. The passage in the text may well have been proverbial, for it is in a framing which was often used, though not in the "collections." For examples: "Better a little at home than a deal abroad" (of good cheer), Mabbe, *Aleman's Guzman*, i. 257 (1623). And "Better a little well kept than a great deal forgotten," Latimer, *Seven Sermons* (Arber, p. 130), 1549. And see note at II. ii. 328.

13. *Welsh devil?*] I prefer to print the text so, and take the liberty of making the alteration. Mrs. Ford would hardly use the term "devil" so distinctly of her parson. She is going over the performers in the scene to be acted, in her mind, the fairies and the devils. It is more likely that "Herne" got up from below, and that that was the error, than that it was printed Herne for Hugh. That involves a larger misprint, the word being at the close of a spacing. Moreover, no one calls the parson "Hugh" without any style prefixed, excepting "fairy Hugh" (v. v. 138), which is not offensive. Falstaff calls him "that Welsh fairy." Again, the names in the Folio are usually in italics, but "Herne" is not, in either line, which argues against it. If it is unusual in one instance, it is still more so in two. So that probably no word was to have been placed there. Further, "Welsh devil" by itself would come naturally after having made acquaintance with Owen Glendower in *1 Henry IV.*, "that Welsh fiend."

14, 15. *pit hard by Herne's oak*] Steevens says here: "An oak, which may be that alluded to by Shakespeare, is still standing close to a pit in Windsor forest. It is yet shown as the oak of Herne," ed. 1793. See Introduction.

18. *amaze*] terrify.

Mrs. Ford. We 'll betray him finely.

Mrs. Page. Against such lewdsters and their lechery
Those that betray them do no treachery.

Mrs. Ford. The hour draws on. To the oak, to the oak! [*Exeunt.*

SCENE IV.—*Windsor Park.*

Enter SIR HUGH EVANS *disguised, with others as Fairies.*

Evans. Trib, trib, fairies; come; and remember your parts: be pold, I pray you; follow me into the pit; and when I give the watch-'ords, do as I pid you: come, come; trib, trib. [*Exeunt.*

SCENE V.—*Another part of the Park.*

Enter FALSTAFF *disguised as Herne, with a buck's head upon him.*

Fal. The Windsor bell hath struck twelve; the minute draws on. Now, the hot-blooded gods assist me! Remember, Jove, thou wast a bull

23. *lewdsters*] lewd persons. A word not likely to have been invented by Skakespeare, but not known elsewhere earlier. "Lewdsby" occurs in the same sense.

Scene v.

Enter *Falstaff, etc.*] In the Quarto the parallel words are "Enter Sir John with a Buck's head upon him." In Dekker's *Satiromastix* a stage-direction gives "Horace and Bubo pulled in by the hornes bound both like Satyres." And in Marlowe's *Doctor Faustus*, a knight has a pair of horns set upon him by magic.

3. *Remember, Jove, etc.*] Malone quotes from Lyly's *Euphues*, 1580: "I think in those days love was well ratified on earth, when lust was so full authorized in heaven." Probably the sentiment is common. Compare Watson's *Passionate Centurie of Love*, Sonnet lxxi.: "Nay, if thou list, survey the heavns above, And see how Gods themselves are changed by Love, *Iove* steales from skies to lye by Ledaes side . . . No mervaile then although I change my minde Which am in love with one of heavenly kinde." In the preceding sonnet, "Iove, Whose

for thy Europa; love set on thy horns. O powerful love! that, in some respects, makes a beast a man; in some other, a man a beast. You were also, Jupiter, a swan for the love of Leda. O omnipotent Love! how near the god drew to the complexion of a goose! A fault done first in the form of a beast;—O Jove, a beastly fault! And then another fault in the semblance of a fowl;—think on't, Jove; a foul fault! When gods have hot backs, what shall poor men do? For me, I am here a Windsor stag; and the fattest, I think, i' the forest. Send me a cool rut-time, Jove, or who can blame me to piss my tallow?—Who comes here? my doe?

Enter MISTRESS FORD *and* MISTRESS PAGE.

Mrs. Ford. Sir John! art thou there, my deer? my male deer?

Fal. My doe with the black scut! Let the sky rain

heavenly heart was toucht with mortall love . . . And broughtst Europa faire to Creta sande" is treated of (1582). Heywood recalled these lines in his *Fair Maid of the Exchange* (Pearson, pp. 37, 38), 1607: "And yet I need not be ashamed neither, Iove when his love-scapes he attempted ever Transform'd himselfe, yet ever sped in love Why may not I then in this strange disguise? This habit may prove mighty in love's power, As beast, or bird, bull, swanne or golden showre." The speaker is disguised as a porter.

9. *complexion*] nature, as in *Measure for Measure*, III. i. 24.

9. *goose*] Suggested by the common saying "All your geese are swans" perhaps. But Lyly has in *Mydas*, IV. i., 1592: "Love made Jupiter a goose, and Neptune a swine, and both for love of an earthly mistresse."

15, 16. *Send me a cool rut-time, etc.*] Farmer quoted from Turberville's *Booke of Hunting*, 1575: "During the time of their rut, the harts live with small sustenance. . . . The red mushroome helpeth well to make them pysse their greace, they are then in so vehement heate." The expression is in Ray's *Proverbs*. Steevens refers it to a French origin, Jacques de Fouilloux, *La Venerie*. The phrase is in Motteux's *Rabelais* (v. 28), but not in the original.

20. *scut*] tail. Limited to the tail of a hare or rabbit in the *Gentleman's Recreation*, of a later date. "Short" is probably the primary sense. The word is used in Holland's *Plinie*

potatoes; let it thunder to the tune of Green Sleeves, hail kissing-comfits, and snow eringoes;

(xxxii. 5) in a notable passage about a frog, where the tail is so short that it has disappeared entirely from the meaning.

20. *Let the sky rain, etc.*] Steevens says here, very judiciously, "Shakespeare very probably had the following artificial tempest in his thoughts . . . Holinshed informs us that in the year 1583, for the entertainment of Prince Alasco was performed 'a verie stately tragedie named *Dido* [by William Gager, in Latin] wherein the Queen's banket (with Æneas' narration of the destruction of Troie) was lively described in a marchpaine patterne, . . . the tempest wherein it hailed small confects, rained rosewater, and snew artificial kind of snow, all strange, marvellous and abundant.'" These "perfumed mists" were ordinary stage properties. The passage in Holinshed was quoted by Warton, with reference iii., 1355.

20, 21. *rain potatoes*] formerly regarded as provocatives. Collins collected a quantity of references illustrating this, which are given in Steevens' Shakespeare in a note to *Troilus and Cressida*, v. ii., and referred to by Nares. The earliest reference there is from Greene's *Hee and Shee Conycatcher*, 1592 (Gros. x. 234). Gerarde in his *Herbal*, p. 780, 1597, says: "This plant which is called of some Skyrrits of Peru, is generally of us called Potatus or Potatoes . . . I have had in my garden divers roots (that I bought at the Exchange in London) where they flourished until winter, at which time they perished and rotted. They are used to be eaten roasted in the ashes. Some, when they be so roasted infuse them and sop them in wine [rain potatoes] . . . Howsoever they be dressed, they comfort, nourish and strengthen the bodie, procure bodily lust, and that with great greedines." The name properly belongs to the Batatas of the West Indies, and the two esculents were confused in some of the early accounts.

21, 22. *Green Sleeves*] See II. i. 61 (note). From the popularity of the tune as a wanton dance, the term became transferred to loose women, who adopted the wear, as in Jonson's *Bartholomew Fair*, 1614. Lady Greensleeves is so referred to in Beaumont and Fletcher's *Woman's Prize*, Act III. See note at IV. ii. 204 for another earlier example.

22. *hail kissing-comfits*] perfumed sugar-plums to sweeten the breath. Several examples are given by Nares, all of a later date than *Merry Wives*. Nashe has the term earlier in *Have with you to Saffron Walden* (iii. 142), 1594, where Gabriel Harvey has a page "halfe a yeere, rubbing his toes, and following him with his sprinkling glasse and his box of kissing comfits, from place to place." The perfume was amber grease: "Search our pockets, if you find there Comfits of amber gris to help our kisses, Conclude us faulty," Massinger, *A Very Woman*, I. i., Amber gris was much used in cullices, and these comfits were more than merely perfumes. Harington mentions "an ounce or two of kissing comfits" in his *Metamorphosis, An Apology*, 1596.

22. *snow eringoes*] The candied roots of *Eryngium* (sea-holly) were a favourite sweetmeat. Eringos are commonly mentioned in old plays in connection with potatoes, as in Massinger's *Picture*, IV. i.; and Beaumont and Fletcher's *Elder Brother*, IV. iv. Compare Dekker, *The Bankrouts Banquet* (Gros. iii. 371): "After these . . . were statutes served up; and they were laden with candyed eringoes; of purpose to put spirit into him that should eate of this dish." Marston mentions candied eringoes in *Malcontent*, II. iii., and in *Insatiate Countess*, II. i. Montaigne in that extraordinary zenith of egotism, his *Essay on Experience* (Tudor trans. xii., xiii. p. 360), says he tried eringoes "at the request of

let there come a tempest of provocation, I will shelter me here.

Mrs. Ford. Mistress Page is come with me, sweetheart.

Fal. Divide me like a brib'd-buck, each a haunch: I will keep my sides to myself, my shoulders for the fellow of this walk, and my horns I bequeath your husbands. Am I a woodman, ha? Speak I like Herne the hunter? Why, now is

27. *brib'd*] Ff, Q 3; *bribe* Theobald *et seq.* 31. *Herne*] *Horne* Q 1, *passim.*

some Ladies," but found them unprofitable. It was an ancient belief that *Eryngium* possessed amatorious properties: "the roote of this white *eryngion* (which is very geason and hard to be got) . . . if it chaunce that a man doe meet with that *eryngion* . . . he shall be very amiable and beloved of women," Holland's *Plinie*, xxii. 8.

27. *brib'd-buck*] one that is won over to you by a bribe; a gift to you for plunder. As a "bribed judge" is bought by (and for) corruption. *New Eng. Dict.* has an early example of the expression "bribed judge." But it is difficult to understand why the commentators altered the Folio reading, making the expression harder to understand—"a buck sent for a bribe" (as Mr. Theobald observes) "seems nonsensical." Ben Jonson uses the verb in the same sense, absolutely, for to obtain by bribery (of flattery, etc.): "No, no, no; Here doth no such humour flow. He can neither bribe a grace Nor encounter my lord's face With a pliant smile and flatter," *The Satyr*, 1603. As Falstaff speaks, so would the corrupt judge to his suitors, "I am your bribed judge, deal with me as you will."

28. *my shoulders*] Harting quotes (*Ornith. of Shakspeare*), from Dame Juliana Berner's *Boke of St. Albans*, 1496: "And the right shoulder, whereso-ever he be Bear it to the foster [forester], for that is fee." Harrison says: "the ordinarie fee, and parts of the deere, given unto the keeper by a custome, who beside three shillings foure pence, or five shillings in monie, hath the skin, head, umbles, chine, and shoulders; whereby he that hath the warrant for an whole bucke, hath in the end little more than halfe," *Description of England*, II. xix., 1587. See later, Pepys, Sept. 13, 1665.

28, 29. *my shoulders for the fellow of this walk*] for my fellow-keeper. A keeper's beat in the forest was his walk, and the term was also used of the part of a forest affected by a particular buck. Falstaff has both senses in his purview. In the *Merry Devil of Edmonton*, II. ii., "Brian's walk, the mad keeper," occurs.

30. *woodman*] One skilled in venery and woodcraft. A Sir Tristram or hunter. Ben Jonson calls Robin Hood "the chief woodman" in *The Sad Shepherd*. And see also his *Satyr*. Compare *Lucrece*, 580. Steevens suggests an added sense of wantonness. See *Measure for Measure*, IV. iii. 170.

31. *Herne the hunter*] See Introduction.

Cupid a child of conscience; he makes restitution. As I am a true spirit, welcome!

[*Noise within.*

Mrs. Page. Alas, what noise?

Mrs. Ford. Heaven forgive our sins!

Fal. What should this be?

Mrs. Ford.
Mrs. Page. } Away, away! [*They run off.*

Fal. I think the devil will not have me damned, lest the oil that's in me should set hell on fire; he would never else cross me thus.

Enter SIR HUGH EVANS, *disguised as before;* PISTOL, *as Hobgoblin;* MISTRESS QUICKLY, ANNE PAGE, *and others, as Fairies, with tapers.*

Quick. Fairies, black, grey, green, and white,

37. [They run off.] There is a noise of hornes, the two women run away Q 1. 40. Enter . . . tapers] Globe, Cambridge; Enter Sir Hugh Evans, like a satyr; Mrs. Quickly, and Pistol; Anne Page, as the Fairy Queen, attended by her brother and others, dressed like fairies, with waxen tapers on their heads Malone, Steevens (and most modern editors nearly); Enter Falstaff (etc., enumerating all who take part) Ff; Enter Sir Hugh like a Satyre, and boyes drest like Fayries, Mistresse Quickly, like the Queene of Fayries: they sing about him, and afterwards speake Q 1. 41. Quick.] (Q 1 Quic:) Malone, etc., Globe; Qui. Ff, Q 3; Anne. Dyce, Craig, etc.

41. Quick.] I follow Cambridge and Globe here. Some editors have interpreted "Quic." and "Qui." to be errors for "Qu." equal "Queen," making Anne equal Fairy Queen. An ingenious but unlikely conjecture. Mrs. Quickly is very undesirable here, but the Quarto and Folio leave no choice. The Folio here has only "Enter Fairies. *Qui.* Fairies, black," etc.

41. *Fairies, black, grey, green, and white*] So Reginald Scot, *Discoverie of Witchcraft* (rept. p. 455), 1584: "his white spirits and blacke spirits, graie spirits and red spirits, divell tode and divell lambe, divels cat and divels dam." Scot takes these colours from Bryan Darcie's account of the condemned witches of St. Osee's, Essex, or perhaps from a ballad made thereon. See Nicholson's note on above passage. And compare the song in Middleton's *Witch*, v. ii.: "Black spirits and white, Red spirits and gray, Mingle, mingle, mingle, You that mingle that may," which Davenant inserted in his version of *Macbeth*, altering "Red" to "Blue," but Maidment edition (v. 369) of Davenant reads "Red." Similarly in Beaumont and Fletcher, *Monsieur*

You moonshine revellers, and shades of night,
You orphan heirs of fixed destiny,
Attend your office and your quality.
Crier Hobgoblin, make the fairy oyes.
Pist. Elves, list your names; silence, you airy toys.
Cricket, to Windsor chimneys shalt thou leap:
Where fires thou find'st unraked and hearths unswept,

43. *orphan*] *ouphan* Theobald (Warburton conj.). 47. *shalt thou leap*] *when thoust leapt* Collier MS., *having leapt* Singer, *shall thou leap't* (i.e., *leap it*) Dowden conj. 48. *unswept*] *to sweep* S. Verges conj.

Thomas, IV. viii.: "Be thou ghost that cannot rest, Be thou shadow of the blest, Be thou black, or white, or green, Be thou heard or be thou seen."

43. *You orphan heirs of fixed destiny*] It is difficult to gain any satisfactory sense, or to feel in any way confident we have gathered what Shakespeare meant, out of these words. Some of the explanations are hard to understand, and are as vague and indefinite as the beings themselves. Taking the words in broad general senses, "orphan" may mean merely bereft, friendless, unprotected, applied sympathetically to fairies, who are to this day (where they are believed in) viewed as sad and mournful creatures. "Heirs" need not imply parentage, but may be taken as in "that flesh is heir to" in *Hamlet*. You bereft creatures, whose lot is an unchanging fate. Shirley uses "orphan" for any unprotected person in *The Cardinal*, IV. iii. But possibly some passages in Spenser's *Faerie Queene* may have been in Shakespeare's mind. Spenser's "elfin brood" are an incongruous lot, and, as Gifford says, "bear no features of the Fairy nation." I very much doubt the parallels cited by Steevens, etc. Since the death of King Pan, all fays are orphans. Nashe, in *Teares over Jerusalem* (1593), uses "orphans" and "heirs" indiscriminately for the natural prey of usurers (pp. 143–147).

46. Pist.] Malone, objecting to this speech being delivered by Pistol, as ill-suited to him, observes that neither Pistol nor Mrs. Quickly are mentioned before (IV. iv., vi.) when the plot against Falstaff is arranged. He says it is highly probable that the performer who had represented Pistol was afterwards employed amongst the fairies—and that his name thus crept into the copies. He here represents Puck. Mrs. Quickly's last line (45) is, "Give them their charge, Puck, ere they go away" in the Quarto. And Pistol's part is given to Sir Hugh in the Quarto, where the former makes no subsequent appearance after his banishment to "Picthatch."

46. *toys*] printed "toyes," to rhyme with "oyes" in the Folio.

47. *Cricket*] This is the name of a fairy in *Mad Pranks of Robin Goodfellow*, 1628.

48. *unraked*] To rake up the fire is to put the ashes over the embers so as leave it smouldering, without going out, till morning. A common expression in the North, or where peat is used on open hearths. The expression forms a frequent metaphor, as in *Soliman and Perseda* (Haz. Dods. v. 339): "as the fire, That lay, with honour's hand, raked up in ashes Revives again to flames." And Heywood's *Proverbs* (ed. Sharman), p. 99, 1546: "We parted, and this [quarrel] within a day or twaine Was raked up in the ashes, and covered agayne."

There pinch the maids as blue as bilberry:
Our radiant queen hates sluts and sluttery.
Fal. They are fairies; he that speaks to them shall die:
I 'll wink and couch: no man their works must eye.
[*Lies down upon his face.*
Evans. Where 's Bead? Go you, and where you find a maid
That, ere she sleep, has thrice her prayers said,

52. [Lies . . . face] Rowe. 53. *Bead*] *Peane* Q 1, Wheatley; *Pede* Theobald; *Bede* Ff, Q 3 *et seq.*

49. *pinch the maids as blue as bilberry*] Compare Middleton's *Witch*, I. ii.: "Are the flames blue enough? . . . *Stadlin.* The nips of fairies upon maids white hips Are not more perfect azure." And Ben Jonson's perfect little piece, *The Satyr* (1603): "She that pinches country wenches If they rub not clean their benches, And with sharper nails remembers When they rake not up their embers . . . This is Mab, the Mistress Faery." And Drayton, *Nymphidia*: "These make our girls their sluttery rue By pinching them both black and blue." The whole passage recalls one in Nashe's *Terrors of the Night*, 1594: "The Robin-good-fellowes, elfes, Fairies, Hobgoblins of our latter age . . . did most of their fantasticall prankes in the Night. Then ground they malt, and had hempen shirts for their labours, daunst in rounds in greene meadowes, pincht maids in their sleep that swept not their houses cleane, and led poore Travellers out of their way notoriously."

51. *he that speaks to them shall die*] Wheatley refers to the English translation of *Huon of Bourdeaux*, 1601, chap. 21, for an allusion to the punishment of death for speaking to fairies. Stage fairies, however, usually converse freely with mortals. Nor does this belief belong to Celtic fairy lore of the present day. To *tell* of their favours was (and is) fraught with evil consequences. These are Shakespeare's fairies; those of the French romances belong to a different breed. After Spenser's *Faerie Queene*, "all distinctions were confounded," as Keightley says. The passage in *Huon* (trans. in Keightley's *Fairy Mythology*, i. 61) is: "there within dwelleth a King, Oberon the Fay. He is but three feet in height: he is all humpy, but he has an angelic face . . . he will find how to speak to you, but of a surety if you speak to him, you are lost for evermore." Probably Shakespeare adopts this idea in order to make it proper for Falstaff not to scrutinise his tormentors. There was an early rendering of *Huon de Bordeaux* by Lord Berners (1535).

53. *Bead*] Evans drops all his Welsh pronunciation in this scene, so it is wrong to read Pead for Bead, as the Quarto does. Nevertheless Falstaff knows the voice of the Welch fairy. Shakespeare uses this name for a fairy as he uses the word in *Midsummer Night's Dream*, III. ii. 330: "Get you gone, you dwarf: You minimus . . . You bead, you acorn." See note, line 148, below. In this speech in the Quarto Evans says, "Come hither Peane." In the following speech, not in the Folio, but quoted in Introduction, he says, "Where is Pead?"

Raise up the organs of her fantasy;
Sleep she as sound as careless infancy:
But those as sleep and think not on their sins,
Pinch them, arms, legs, backs, shoulders, sides, and shins.
Quick. About, about;
Search Windsor Castle, elves, within and out:
Strew good luck, ouphes, on every sacred room;
That it may stand till the perpetual doom,
In state as wholesome as in state 'tis fit,
Worthy the owner, and the owner it.
The several chairs of order look you scour
With juice of balm and every precious flower:
Each fair instalment, coat, and several crest,
With loyal blazon, evermore be blest!
And nightly, meadow-fairies, look you sing,
Like to the Garter's compass, in a ring:

57. *as*] *that* F 4, Craig. 59. Quick.] Qu. F 1, 2, Q 3, Malone, Globe; Qui. F 3, 4; Anne. Dyce, Craig, etc. 63. *state as*] *site as* Hanmer; *seat as* S. Walker conj., Craig.

55. *Raise up the organs of her fantasy*] Give her elevating and pleasant dreams.

56. *Sleep she*] May she sleep.

61. *ouphes*] See IV. iv. 50.

62–64. *stand till the perpetual doom . . . Worthy the owner*] Perhaps a reference to "Queen Elizabeth's Mot or Empresse," as Camden calls it, *Semper eadem*. See Camden also for a cotemporary account of the Order of the Garter.

65, 66. *scour With juice of balm*] Posts and doors were perfumed for weddings. "Enter a maid strewing flowers, and a serving-man perfuming the doore," Armin, *Two Maids of Moreclacke*, 1609. And in Fletcher's *Faithful Shepherdess* vervain is mentioned to "sprinkle every post and every bough," etc., to produce mirth. Pliny says the Romans did the same to drive away evil spirits: "Verbenaca . . . with this hearb . . . our houses also be rubbed and hallowed to drive away ill spirits . . . if the hall be sprinkled with water wherein Vervain lay steeped . . . all that sit at the table shall . . . make merrie more jocundly," Holland's *Plinie*.

67. *instalment*] "A place or seat wherein some one is installed," *New Eng. Dict.* One other reference (dated 1610) is given for this rare and obsolete word. Shakespeare has the word again in its natural sense, act of installing or instating, in *Richard III.* III. i. 163.

70. *in a ring*] Fairy rings are referred to again in *Midsummer Night's Dream*, II. i. 9, as "orbs."

Th' expressure that it bears, green let it be,
More fertile-fresh than all the field to see;
And *Honi soit qui mal y pense* write
In emerald tufts, flowers purple, blue, and white;
Like sapphire, pearl, and rich embroidery,
Buckled below fair knighthood's bending knee:
Fairies use flowers for their charactery.
Away; disperse: but till 'tis one o'clock,
Our dance of custom round about the oak
Of Herne the hunter, let us not forget.

Evans. Pray you, lock hand in hand; yourselves in order set;
And twenty glow-worms shall our lanterns be,
To guide our measure round about the tree.
But, stay; I smell a man of middle-earth.

Fal. Heavens defend me from that Welsh fairy, lest he transform me to a piece of cheese!

Pist. Vile worm, thou wast o'erlook'd even in thy birth.

72. *More*] *Mote* F 1, Q 3. 81. *Pray you*] omitted Pope.

71. *expressure*] expression, impression. Shakespeare has this form of "expression" twice elsewhere, in *Troilus and Cressida*, III. iii. 204, and *Twelfth Night*, II. iii. 171. The next example in *New Eng. Dict.* is over half a century later. See my note at "prompture," *Measure for Measure*, II. iv. 178.

74, 75. *blue . . . sapphire*] "on their left legge somewhat under the knee, a *blew* garter; carrying this Empresse," Camden. This speech is thin stuff, and reminds one of several inferior hands (*e.g.* Peele, *Polyhymnia*).

77. *charactery*] Shakespeare has this word again in *Julius Cæsar*, II. i. 308. "Expression of thought by symbols or characters," *New Eng. Dict.* The only earlier example is the title of a work by T. Bright, in 1588, on shorthand: "Characterie, an Arte of Short, Swifte, and Secrete writing" (cited by Douce).

84. *man of middle-earth*] An old expression. Steevens quotes from Gower's *Confessio Amantis*. It occurs in the *Chester Plays* and the *Coventry Mysteries*. And as late as Brome, *Queen's Concubine*, I. i., *circa* 1650: "She is a woman of middle earth yet" (a mortal). In *Syr Guy of Warwick* the use is similar: "And win the fayrest mayde of middle erde." An early middle-English term for earth, "midden eard" (Stratmann).

87. *o'erlook'd*] A reference to the "evil eye." In *Lear*, III. vii. 82,

Quick. With trial-fire touch me his finger-end:
If he be chaste, the flame will back descend,
And turn him to no pain; but if he start,
It is the flesh of a corrupted heart.

Pist. A trial, come.

Evans. Come, will this wood take fire?
[*They burn him with their tapers.*

Fal. Oh, Oh, Oh!

Quick. Corrupt, corrupt, and tainted in desire!
About him, fairies; sing a scornful rhyme;
And, as you trip, still pinch him to your time.

Song.

Fie on sinful fantasy!
Fie on lust and luxury!
Lust is but a bloody fire,
Kindled with unchaste desire,

92. [They burn . . . tapers] Rowe.

"you have one eye left To see some mischief on him," there is probably another reference. "Overlooking" is a common name for this form of "eye-biting," usually involuntary, in some parts of the North. Pliny speaks of it: "it is an ordinarie thing, that if a stranger come in place where a babe lieth in the cradle, or looke upon the said infant whiles it is asleepe, the nurce useth to spit thrice . . . to put backe any mischiefe," Holland's translation, xxviii. 4 (p. 300, L), 1601. And in another place (vii. 2, p. 155), he speaks of the same power, exerted purposely by witches "looking wistly" on their victims, especially on grown-up people. See also Scot's *Discoverie of Witchcraft*, iii. 15, and v. 9, where he speaks of "our old women that are said to hurt children with their eies or lambs with their looks." "Blink" is the verb in commonest use in some parts of Western Ireland for bewitching with the eye. Overlook, in the sense of fascinate, occurs again in *Merchant of Venice*, III. ii. 15. For "overseen," probably in the same sense, compare *Lucrece*, 1206.

88. *trial-fire*] Compare Fletcher, *Faithful Shepherdess*, v. ii.: "In this flame his finger thrust, Which will burn him if he lust; But if not away will turn As loth unspotted flesh to burn." And again: "the fairies all will run Wildly dancing by the moon, And will pinch him to the bone Till his lustfull thoughts be gone," *ibid.* III. i., and at v. v.

96.] Theobald inserted here from the Quarto, "*Sir Hu.* It is right indeed, he is full of lecheries and iniquities."

98. *luxury*] lust, lechery.

99. *bloody fire*] fire in the blood. Compare "bloody drops," *As You Like It*, IV. v. 7.

Fed in heart, whose flames aspire,
As thoughts do blow them, higher and higher.
Pinch him, fairies, mutually;
Pinch him for his villany;
Pinch him, and burn him, and turn him about,
Till candles and starlight and moonshine be out.

During this song they pinch Falstaff. Doctor Caius comes one way, and steals away a boy in green; Slender another way, and takes off a boy in white; and Fenton comes, and steals away Mrs. Anne Page. A noise of hunting is heard within. All the Fairies run away. Falstaff pulls off his buck's head, and rises.

Enter PAGE, FORD, MISTRESS PAGE, *and* MISTRESS FORD.

Page. Nay, do not fly; I think we have watch'd you now:
Will none but Herne the hunter serve your turn?

Mrs. Page. I pray you, come, hold up the jest no higher.

106. During this . . .] Theobald *et seq.*; Here they pinch him, and sing about him, and the Doctor . . . boy in red. And Slender . . . boy in greene. And Fenton steals Mistress Anne, being in white . . . and rises up Q 1.

106. During this song they pinch Falstaff] This part of the scene may have been suggested by Lyly's *Endymion*, IV. iii. (1591). "*Enter Fairies . . . The Fairies daunce, and with a Song pinch him . . . The Third Song by Fairies. Omnes.* Pinch him, pinch him, blacke and blue; Sawcie mortals must not view What the Queen of Stars is doing, Nor pry into our fairy wooing. *1 Fairy.* Pinch him blue. *2 Fairy.* And pinch him blacke," etc.

107.] The first person to address Falstaff in the Quarto is Shallow, with "God save you, Sir Iohn Falstaff"; then Sir Hugh with "God plesse you, Sir John, God plesse you." Shallow's speech has perhaps dropped out unintentionally. He should be here, as he has a direct interest in the climax, since it affects Slender. See line 148 (note).

107. *watch'd you*] caught you by watching or lying in wait for. Compare *2 Henry VI.* I. iv. 45: "Lay hands upon these traitors and their trash. Beldam, I think we watch'd you at an inch." And line 58, immediately following: "methinks you watch'd her well: A pretty plot." Perhaps transferred from taming hawks by watching, as in *Othello*, III. iii. 23. The word "fly" implies it.

109. *hold up the jest*] maintain it. So in *Midsummer Night's Dream*, "hold the sweet jest up." And in Ben Jonson, *Epicene*, IV. ii.: "How rarely she holds it up!"

Now, good Sir John, how like you Windsor wives? See you these, husband? do not these fair yokes Become the forest better than the town?

Ford. Now, sir, who's a cuckold now? Master Brook, Falstaff's a knave, a cuckoldly knave; here are his horns, Master Brook: and, Master Brook, he hath enjoyed nothing of Ford's but his buck-basket, his cudgel, and twenty pounds of money, which must be paid to Master Brook; his horses are arrested for it, Master Brook.

Mrs. Ford. Sir John, we have had ill luck; we could never meet. I will never take you for my love again; but I will always count you my deer.

Fal. I do begin to perceive that I am made an ass.

Ford. Ay, and an ox too: both the proofs are extant.

111. *yokes*] *yoakes* F 1, Q 3; *okes* F 2, 3; *oaks* F 4. 118. *Brook*] *Foord* Q 1.

111. *yokes*] Schmidt suggests "the horns worn by Falstaff on account of their shape," that is to say, resembling the curved wooden frame placed on the necks of draught oxen. The horns may, however, have been framed of oak or branches of oak, and thus lent themselves readily to Mrs. Page's pun. Mr. Craig pointed out to me a passage in Marlowe's *Doctor Faustus* (or rather in the 1616 Quarto edition), where "yoked" means "horned," *i.e.* placed or fixed horns upon. "I'll nail huge forked horns, and let them hang Within the window where he yoked me first" (Bullen's Marlowe, i. 308, Appendix to *Doctor Faustus*). But the word may mean here merely "subjected."

119. *his horses are arrested*] See II. i. 97, 98. This may be the outcome of Mrs. Page's remark and the plot of the wives, in subsequent conjunction with Ford, to enable the latter to recover his money, which no one could wish him to succeed in. The insertion made by Theobald, at line 178, below, from the Quarto, if made at all, should have come in here. It follows the "twenty pounds" in that text.

119. *arrested*] Compare *Captain J. Smith* (Arber, p. 226), 1616: "3600 crownes worth of goods came a shore . . . which I did my best to arrest."

126. *an ox too: both the proofs are extant*] There is no point in this remark (except a reference to the diction of the tenth commandment), unless "yokes" above refers directly to Falstaff's horns. To my mind it proves that Schmidt's suggestion is correct.

Fal. And these are not fairies? I was three or four times in the thought they were not fairies: and yet the guiltiness of my mind, the sudden surprise of my powers, drove the grossness of the foppery into a received belief, in despite of the teeth of all rhyme and reason, that they were fairies. See now how wit may be made a Jack-a-Lent, when 'tis upon ill employment!

Evans. Sir John Falstaff, serve Got, and leave your desires, and fairies will not pinse you.

Ford. Well said, fairy Hugh.

Evans. And leave you your jealousies too, I pray you.

Ford. I will never mistrust my wife again, till thou art able to woo her in good English.

Steevens says: "the extremities of yokes for cattle, as still used in several counties of England, bend upwards, and rising very high, in shape resemble horns." However, they certainly never resembled buck's horns. Halliwell tries to combine the two ideas by "a substantial bandage passing over the head and tied beneath the chin, thus resembling the yoke of oxen," which is absurd to the last degree. Perhaps a further abominable pun was made in ox and oaks.

128.] Falstaff's first speech in the Quarto is of interest: "Horne the hunter quoth you: am I a ghost? 'Sblood the Fairies hath made a ghost of me: What hunting at this time at night? Ile lay my life the mad Prince of Wales is stealing his father's Deare." This is another direct reference to the period of the Falstaff cycle into which this play is fitted. We have had one already at III. ii. 74. See Introduction.

130. *guiltiness of my mind, etc.*] This is most un-Falstaffian language. One would like to see it, like Mrs. Page's virtue, "thrust out by the head and shoulders." See II. i. 58–59, and note.

132. *foppery*] cheating, dupery, deceit. From the sense of "fop," to dupe, in *Othello*, IV. ii. 197. I have given a quotation there from Chettle's *Kind-hartes Dream* (New Shak. Soc., p. 59), 1592, where this meaning in "all is foppery" is unmistakable. The sense is not given in *New Eng. Dict.*

132, 133. *in despite of the teeth*] "In the spight of his tethe He must pay agayne A thousand or twayne," Skelton, *Why come ye not to Courte?* (Dyce, ii. 55), 1522. It occurs also in Latimer's *Seven Sermons* (Arber, p. 73), 1549. A common expression, which replaced the older "maugre their teeth." "Rhyme and reason" occurs several times in Shakespeare. See Hazlitt's Dodsley, *Jacob and Esau* (ii. 258), 1558. Bartlett refers to Tyndall, 1530.

134, 135. *Jack-a-Lent*] See III. iii. 27. The metaphor here is from the puppet to be thrown at by boys.

Fal. Have I laid my brain in the sun and dried it, that it wants matter to prevent so gross o'er-reaching as this? Am I ridden with a Welsh goat too? shall I have a coxcomb of frieze? 'Tis time I were choked with a piece of toasted cheese.

Evans. Seese is not good to give putter; your pelly is all putter.

Fal. "Seese" and "putter"? Have I lived to stand at the taunt of one that makes fritters of English? This is enough to be the decay of lust and late-walking through the realm.

Mrs. Page. Why, Sir John, do you think, though we would have thrust virtue out of our hearts by

145, 146. *Am I ridden with a Welsh goat*] *i.e.* by a Welsh goat or devil. "First, as touching the divell (*Bodin* saith) that he dooth most properlie and commonlie transforme himselfe into a gote," R. Scot, *Discoverie of Witchcraft*, v. i., 1584. An allusion to the Ephialtes or Incubus, as in *2 Henry IV.* II. i. 83: "I will ride thee o' nights like the mare."

145–147. *Welsh goat . . . frieze . . . toasted cheese*] Captain Jenkin, in Webster's *Northward Ho* (1607), illustrates all these personalities. Ben Jonson brings on a dance of Welsh goats in his masque, *For the Honour of Wales*. "Frieze" is mentioned as Welsh in *Lingua*, III. v.; "a Welsh frieze jerkin" (1607). But according to Walker (*Irish Bards*) it is mentioned as Irish in an Act passed at Westminster in the year 1318. It is certainly Irish in *Andrew Borde*, 1542. For "cheese," see I. ii. 13 (note). The unfortunate Welsh clergyman, John Penry, who was executed for his share in the Marprelate controversy, is severely dealt with by Nashe in *Pasquil's Apologie*. In *Pasquil's Returne* (Gros. i. 134), 1589, Pasquil says: "I would have thee to drop some of them down at Penrie the Welsh-man's haunt. *Martin.* Where is it? *Pas.* Tut, I perceive you know nothing. At the signe of the silver forke and the tosted cheese." Harrison in his *Description of England* speaks of the abundance of goats in Wales.

146. *coxcomb*] fool's cap.

148.] Evans resumes his natural dialect, which he had discarded when he spoke as a fairy, although Falstaff recognised his voice. In consonance with this the Quarto has him amongst those who enter (after the pinching scene) in his accustomed habit. The words there after "rises up" (line 106) are: "And enters M. Page, M. Ford, and their wives, M. Shallow, Sir Hugh." For Shallow, in the last scene, see note at v. ii. 9, and at line 147, above.

151. *make fritters of English*] Gabriel Harvey uses the same expression, when enumerating words and phrases from Nashe that he objects to: "how many sundry dishes of such dainty fritters? rare iunkets, and a delicate service," *Pierce's Supererogation* (Gros. ii. 276), 1592–93.

the head and shoulders, and have given ourselves without scruple to hell, that ever the devil could have made you our delight?

Ford. What, a hodge-pudding? a bag of flax?

Mrs. Page. A puffed man?

Page. Old, cold, withered, and of intolerable entrails?

Ford. And one that is as slanderous as Satan?

Page. And as poor as Job?

Ford. And as wicked as his wife?

Evans. And given to fornications, and to taverns, and sack, and wine, and metheglins, and to drinkings, and swearings, and starings, pribbles and prabbles?

168. *starings*] F 1, Q 3; *staring* F 2, 3, 4.

159. *hodge-pudding*] This term is unexplained, but supposed to be equivalent to hodge-podge (hotch-pot), or formed from it, and to mean a pudding made up of various ingredients. Pope altered it to "hog's-pudding," *i.e.* "the entrails of a hog variously stuffed," etc., of which *New Eng. Dict.* has an example, dating 1614, from Selden. This sense of pudding has occurred already with regard to Falstaff (II. i. 30), and is carried on in Page's speech. The word "hodge" has a dialectic meaning for the stomach of various animals. See *English Dialect Dictionary*.

161. *withered*] decayed.

161. *intolerable*] extreme, excessive, as in "this intolerable deal of sack," *1 Henry IV.* II. iv. 592.

164. *as poor as Job*] See also *2 Henry IV.* I. ii. 114, where Falstaff says this of himself. The saying is as old as Gower's *Confessio Amantis*, 1393.

167. *metheglins*] honey and water, herbs, etc., fermented and spiced. Harrison says: "the Welshmen make no less accompt of it (and not without cause if it be well handled) than the Greeks did of their ambrosia and nectar," *Description of England*, I. vi., 1577. Massinger (*Duke of Florence*) says it is "a drench to kill a horse." Mentioned in *Colyn Blowbol, circa* 1500. Fuller says: "Queen Elizabeth, who by the Tudors was of Welsh descent, much loved this her native liquor." He gives a receipt—*Worthies*, iii. 486 (rept.).

168. *starings*] staring had some such sense as domineering, swaggering. There is an old proverb in Heywood, "The difference between staring and stark blinde" (p. 141, Sharman's edition), which occurs in Gabriel Harvey: "he might have spied a difference betweene staring and starke-blinde; between raging and stark-madd," etc. (Gros. ii. 235). Nashe has the expression "swearing and staring" twice in *The Unfortunate Traveller* (Gros. v. 29, 132): "Swearing and staring that

Fal. Well, I am your theme: you have the start of me; I am dejected; I am not able to answer the Welsh flannel: ignorance itself is a plummet o'er me: use me as you will.

Ford. Marry, sir, we 'll bring you to Windsor, to one Master Brook, that you have cozened of money, to whom you should have been a pandar: over and above that you have suffered, I think to repay that money will be a biting affliction.

Page. Yet be cheerful, knight: thou shalt eat a posset to-night at my house; where I will desire thee to laugh at my wife, that now laughs at

172, 173. *is . . . o'er me*] *is plummet o'er me* Q 3; *has a plume o' me* Johnson conj.; *is a planet o'er me* Farmer conj. 178.] After this line Theobald inserted from Q 1: "Mrs. Ford. *Nay husband let that go to make amends: Forgive that sum and so we'll all be friends.*" Keightley added Falstaff's next speech: "*It hath cost me well, I have been well pinched and washed.*"

a man were better be an hangman than an intelligencer"; and "swearing and staring he would teare out her wesand if she refused." And in *Pierce Pennilesse* (Gros. ii. 29), 1562: "falles in a quarrelling humor . . . and sweares and stares . . . that nere such a Pesant . . . shall keepe him under." Evidently an established phrase.

168, 169. *pribbles and prabbles*] See I. i. 56. Wheatley refers to Copley's *Wits, Fits, and Fancies*, 1614, "a pribble-prabble matter" (troublesome).

172. *Welsh flannel*] Flannel was manufactured in Wales early in the sixteenth century. The word itself is probably Welsh.

172, 173. *ignorance itself is a plummet o'er me*] ignorance itself has got to the bottom of me, or sounded my deep plans, like a plummet. The use of "o'er" is strained, but helps to imply the superiority that ignorance (the Welshman) has obtained. It is rather a violent metaphor, and has led to a variety of notes and suggestions. Probably the author was thinking of the position of the man heaving the line when he wrote "o'er me." Shakespeare twice uses "plummet" in the *Tempest* (III. iii. 101, v. 56) of the sounding apparatus. This is probably the earlier sense, though Chaucer has "plomet hanging on a lyne" (*Astrolabe*), simply for a weight. But where the word occurs, as it does three times, in the Bible, it refers to a carpenter's plumb, and the sense is so obscure sometimes that a consideration of those passages would mystify this. "Plummet" in the naval sense is not in the Authorised Version. But Wyclif's Bible, Acts xxvii. 28, reads: "Thei kesten doun a plommet, and founden twenti pasis of depnesse." And in the three cases where we read "plummet" in the Bible, the Wyclif version has: 2 Kings xxi. 13, "lytyl coorde"; Isaiah xxviii. 17, "in mesure"; Zachariah iv. 10, "stoon of tyn."

181, 182. *laughs at thee*] "the two plots are excellently connected, and the

thee: tell her Master Slender hath married her daughter.

Mrs. Page. [*Aside.*] Doctors doubt that: if Anne Page be my daughter, she is, by this, Doctor Caius' wife.

Enter SLENDER.

Slen. Whoa, ho, ho! father Page!

Page. Son, how now! how now, son! have you dispatched?

Slen. Dispatched! I'll make the best in Gloucestershire know on't; would I were hanged, la, else!

Page. Of what, son?

Slen. I came yonder at Eton to marry Mistress Anne Page, and she's a great lubberly boy. If it had not been i' the church, I would have swinged him, or he should have swinged me. If I did

transition very artfully made in this speech," Johnson.

184. *Doctors doubt that*] A "vile pun" like "ox" and "oaks" above may be intended here, with a northern twang. This is a proverbial phrase, the forerunner of "Doctors disagree" or "differ." Compare Greene, *Quip for an Upstart Courtier*, 1594: "The doctors doubt of that (quoth Clothbreeches) for I am of a different opinion."

187. *Whoa, ho, ho!*] Slender's delightful country screech occurs again in *Winter's Tale*, III. iii. 79, and in *Merchant of Venice*, v. i. 39. It is in *Merry Devil of Edmonton*, III. iii.: "Who-ho-ho, boy!" Nares at "Waha-how" says, referring to Camden's *Remaines*, that he has failed to find an example. It was a falconer's cry, and occurs three times as such in *Look about You* (Haz. Dods. vii. 464), 1600. Cotgrave has "*Reclame*: A Sohoe or Heyhaw; a loud calling, whooting, or whooping, to make a Hawk stoop unto the Lure."

191. *la*] See I. i. 266.

195. *lubberly*] clumsy, like a lubber. "Who list to have a lubberly load?" is sung by Wentloe in *Miseries of Inforced Marriage*, I. i. (1607), as an argument against marriage. The title of that play may have been suggested to its author Wilkins by line 243, at the end of the present one. There are several reminiscences of *Merry Wives* in it. Tusser has the word earlier in *Five Hundred Points of Good Husbandrie*, 1580 (9, 16): "To raise betimes the lubberlie Both snorting Hob and Margarie."

197. *swinged*] beaten, "whipped" (Schmidt). A favourite word with Shakespeare: "Saint George that

not think it had been Anne Page, would I might never stir!—and 'tis a postmaster's boy.

Page. Upon my life, then, you took the wrong.

Slen. What need you tell me that? I think so, when I took a boy for a girl. If I had been married to him, for all he was in woman's apparel, I would not have had him.

Page. Why, this is your own folly. Did not I tell you how you should know my daughter by her garments?

Slen. I went to her in white, and cried "mum," and she cried "budget," as Anne and I had appointed; and yet it was not Anne, but a postmaster's boy.

Mrs. Page. Good George, be not angry: I knew of your purpose; turned my daughter into green; and, indeed, she is now with the doctor at the deanery, and there married.

Enter CAIUS.

Caius. Vere is Mistress Page? By gar, I am cozened: I ha' married *un garçon*, a boy; *un paysan*, by gar, a boy; it is not Anne Page: by gar, I am cozened.

208. *white*] Pope; *green* Ff, Q 3; *red* Q 1. 213, 220. *green*] Pope; *white* Ff, Q 3. 217, 218. un paysan] Capell; oon pesant Ff, Q 3.

swinged the dragon," *King John*, II. 288. "To swinge soundly" occurs three times in Shakespeare. An old word. Early references are given by Halliwell.

208–211.] Slender's speech here appears as follows in the Quarto: "I came to her in red as you bad me, and I cried mum and hee cried budget, so well as ever you heard, and I have married him." But the Quarto has not previously introduced us to Slender's device. See Introduction.

213. *green*] See V. iii. 1, and IV. iv. 72.

215. *deanery*] See Introduction.

Mrs. Page. Why, did you take her in green?
Caius. Ay, by gar, and 'tis a boy: by gar, I 'll raise all Windsor. [*Exit.*
Ford. This is strange. Who hath got the right Anne?
Page. My heart misgives me:—here comes Master Fenton.

Enter FENTON *and* ANNE PAGE.

How now, Master Fenton!
Anne. Pardon, good father! good my mother, pardon!
Page. Now, mistress, how chance you went not with Master Slender?
Mrs. Page. Why went you not with master doctor, maid?
Fent. You do amaze her: hear the truth of it.
You would have married her most shamefully,
Where there was no proportion held in love.
The truth is, she and I, long since contracted,
Are now so sure that nothing can dissolve us.
The offence is holy that she hath committed;
And this deceit loses the name of craft,
Of disobedience, or unduteous title;
Since therein she doth evitate and shun
A thousand irreligious cursed hours,
Which forced marriage would have brought upon her.
Ford. Stand not amazed; here is no remedy:

225. *misgives me*] Compare *Othello*, III. iv. 88, and *3 Henry VI.* IV. vi. 94.
240. *evitate*] avoid. *New Eng. Dict.* has an example ("evitate tediousness") of this verb from R. Parke, *Mendoza's History of China*, translation, 1588. "Evite" was a commoner form.

In love the heavens themselves do guide the state;
Money buys lands, and wives are sold by fate.

Fal. I am glad, though you have ta'en a special stand to strike at me, that your arrow hath glanced.

Page. Well, what remedy? Fenton, heaven give thee joy!
What cannot be eschew'd must be embraced.

Fal. When night-dogs run, all sort of deer are chased.

Mrs. Page. Well, I will muse no further. Master Fenton,
Heaven give you many, many merry days!

251.] After this line Pope, followed by Theobald and others, inserted from Q 1: "Evans [aside to Fenton]. I will dance and eat plums at your wedding." The Quarto reading is: "I will *also* dance, etc."

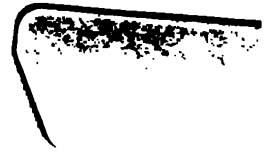
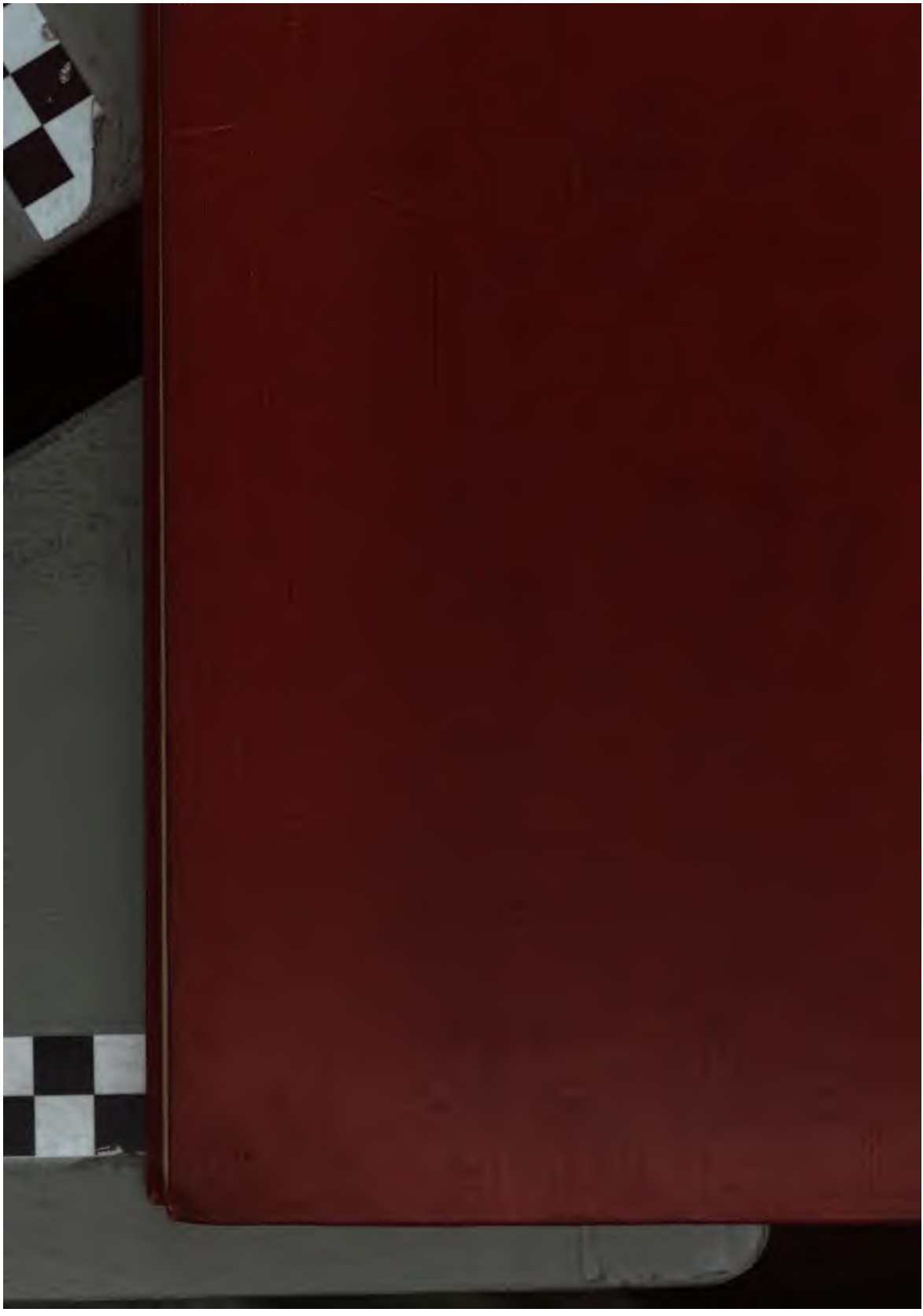
246, 247. *ta'en a special stand*] "Stand" was the place where huntsmen lay in wait for game. See *Cymbeline*, II. iii. 74, and III. iv. 111; and see Dowden's note. It was usually a raised platform in ambush. "*1 Woodman.* Who shoots? *2 Wood.* The Princess. *1 Wood.* No, she'll hunt. *2 Wood.* She'll take a stand, I say," Beaumont and Fletcher, *Philaster*, IV. ii. Falstaff addresses this little note of comforting triumph to Page especially, upon his discomfiture.

250. *What cannot be, etc.*] "Content you, madam: thus old Ovid sings, 'Tis foolish to bewail secureless things," Greene, *James IV.* (ed. 1874, p. 200), *ante* 1592. "What cannot be cured must be endured" (a more reasonable proverb than one with *embraced*) does not appear to be older than the middle of the seventeenth century.

251. *When night-dogs run, all sorts of deer are chased*] Deer, in the general sense of beasts, was long obsolete in Shakespeare's time, but he has transported it in a quotation from *Sir Bevis* into his text in a well-known passage in *Lear*, III. iv. 144. Or perhaps he means "game" both there and here—beasts to be hunted. This oracular line may be taken of good or bad dogs, and every sort of night chase, so as to cover the combined situations. Two passages, illustrative of "night-dogs," from Abraham Fleming's translation of Doctor Johannes Caius' (of Cambridge) Latin treatise, *Of Englisshe Dogges*, 1576, may not inaptly end these notes. Of the bloodhound he says: "The owners of such houndes . . . let them lose at liberty in the night season . . . to follow the fellon in the evening and solitarie houres of darknesse . . . they are taught and trayned up first of all to hunt cattell as well of the smaller as of the greater grouth." . . . "Of the Dogge called the theevishe Dogge . . . The farmers of the countrey and uplandisshe dwellers, call this kinde of Dogge a nyght curre, because he hunteth in the darke."

Good husband, let us every one go home,
And laugh this sport o'er by a country fire;
Sir John and all.

Ford. Let it be so. Sir John,
To Master Brook you yet shall hold your word;
For he to-night shall lie with Mistress Ford.

[*Exeunt.*

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